
FAMOUS
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PRESENTS
IMAGI-MOVIES
ISSUE #1
ROGER CORMAN
BELA LUGOSI JR.
VINCENT PRICE CENTENNIAL TOUR
STEPHEN KING DOLLAR BABIES
H.P. LOVECRAFT IN MOTION PICTURES
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THE IMAGI-MONTAGE



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Clu Gulager & Spooky Dan



Doug Jones & Bill Stout



Spooky Dan & Grace Havlak



Dave Uchansky, Curt Clendenin, & John Garside

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IMAGI-MOVIES™

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ACK-NOWLEDGMENTS: Curtis Armstrong, Joel Bender, Lee Christian, Andrew Cole, Julie Corman, Roger Corman, Ron Garmon, Mick Garris, Steve Gibson, William Goldstein, Sean Hennessy, Jason Kupfer, Carla Laemmle, Mark Lester, Erich Litoff, Bela Lugosi Jr., William Malone, Jonathan Martin, Todd Miro, Andrew Newman, Victoria Price, Manete Rosen, Henry Saine, Peter Sullivan, Angel Tirado, Matt Winston, Erik Von Wodtke

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FAMOUS MONSTERS
PRESENTS:
IMAGI-MOVIES MAGAZINE
2011 FIRST PRINTING.
Published by Movieland Classics, LLC.

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INTRODUCTION



Filmmaking is a living art, always moving forward and always growing. And despite how important it is to look forward into the future of cinema, it is still crucial to remember its roots and enjoy the past. The Imagi-Movies Magazine is a celebration of movies colliding, intermingling, and erupting in an explosion of good times!

Though this maiden issue is another first in the Famous Monsters lineup, it is everything that Forry Ackerman worked a lifetime to preserve. This issue will cover filmmaking and filmmakers, from *Avatar* and James Cameron to the future superstars yet to be discovered.

Travel to Seattle and tour the extraordinary Avatar exhibit that opened this June at the EMP|SFM (Sci-Fi Museum). You will see and experience truly groundbreaking filmmaking.

Stroll down Wilshire Blvd in Beverly Hills to the Laemmle Music Hall where audiences got to celebrate the past through 35mm prints of *Masque of the Red Death* with Roger Corman, *The Abominable Dr. Phibes* with the star's daughter, Victoria Price, and the 80th Anniversary of *Dracula* with Bela Lugosi Jr. and Carla Laemmle. The "new" came in the form of experimental films that interpreted stories from the mind of Stephen King, Spooky Dan presenting *Repo!*, Staci-Layne Wilson premiering her new film, and the Imagi-Movies Festival entrants shocking and thrilling us with their ghoulish creations. Curtis Armstrong (AKA Booger from *Revenge of the Nerds*!), well-known genre actors Doug Jones and Bill Moseley, scream queen Brooke Lewis, and even the iconic Clu Gulager came out to partake in the festivities. It was a fang-tastic mash-up of filmmakers, film faces, and film fans!

For all of our readers who were not able to make it to the festival we have mummified the event in wrappings made up of the words of our guests, pictures of the panels and fun that occurred, and a smattering of the musings and opinions from our filmmakers. Creeping into your hands, we present to you our newest monster: The Imagi-Movies Magazine!

—The FM Crew

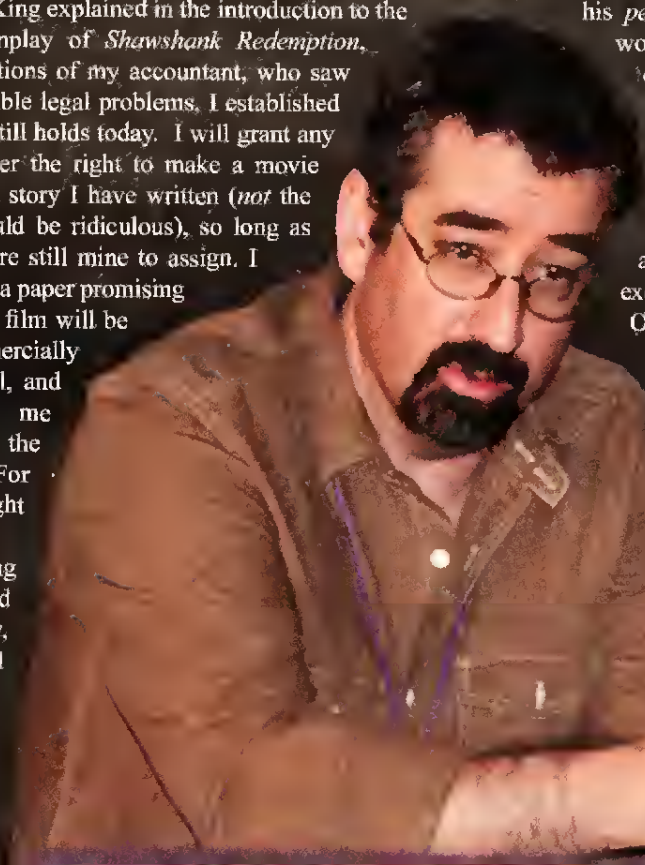


THE DOLLAR BABY

BY JAY HOLBEN

Stephen King is a name synonymous with creepy creatures and things that go bump in the night, You'd be hard pressed to find anyone in the English speaking world who has never heard of Stephen King. Very few, however, know of the incredible wealth of material that King has written since the 1960s. In addition to his novels, the King of Horror has written hundreds of short stories and novellas.

In 1977, after King had published the novels *Carrie*, *Salem's Lot*, and *The Shining*, he was approached by a few college students. These students were looking to make filmed adaptations of his short stories that had been published in various magazines. As King explained in the introduction to the published screenplay of *Shawshank Redemption*, "Over the objections of my accountant, who saw all sorts of possible legal problems, I established a policy which still holds today. I will grant any student filmmaker the right to make a movie out of any short story I have written (*not* the novels, that would be ridiculous), so long as the film rights are still mine to assign. I ask them to sign a paper promising that no resulting film will be exhibited commercially without approval, and that they send me a videotape of the finished work. For this one-time right I ask a dollar."



After receiving his requested video tape copy, King watched them once and placed tbe tapes on a shelf he marked, "Dollar Babies."

King's accountant was right. There are scores of potential problems that can arise from this incredibly philanthropic policy, not the least of which is a potential loss of the copyright to his own material. In addition, the notion of King granting rights for a dollar to some of his material could drive down the asking price on the rest of his work, or lead to the misconception that he openly assigns the rights to his work for a low price.

In reality, none of that is likely. Legitimate rights to King's work start at around $1,000,000. King grants no rights to the filmmakers through the Dollar Deal. He merely grants his *permission* for the filmmaker to adapt one of his works for non-commercial use. This Deal is also only possible if King still holds the film rights to the material, meaning no other filmmaker has properly purchased the rights to that story. The individual Dollar Baby filmmaker merely has the permission to create the work and present it at film festivals, non-commercial screenings, and as an example of their creative work. There are some exceptions to this rule, but they are extremely rare.

One of the first to bring the Dollar deal to public light was author Stephen Spignesi in his inexhaustible tome, *The Complete Stephen King Encyclopedia*. Spignesi discusses James Cole and Daniel Thron's Super 8mm adaptation of *The Last Rung on the Ladder* and James Gonis' 16mm *The Boogeyman*. Both of these shorts have also been reviewed by writer Tyson Blue in the Stephen King newsletter *Castle Rock* in 1989.

In the introduction to *Shawshank Redemption*, King and Darabont discuss the "Dollar Deal" and how Darabont's adaptation of *The*



The Dollar Baby Panelists: Jay Holben, Mick Garris, Peter Sullivan, Andrew Newman, & Mark Lester

Woman in the Room led to a relationship with King. The author granted the young director the spec rights to "Rita Hayworth and the Shawshank Redemption" several years later. It was through that writing that the "Dollar Baby" entered my consciousness—and gained more public attention.

I first became a Stephen King fan when my brother first gave me a copy of *Thinner* when I was in junior high school. After reading that, I quickly devoured all the King I could get my hands on, *Skeleton Crew, Night Shift, It, The Shining*... I remember getting to the scene in *The Shining* when the old woman from the bathtub clamps her hand down on Danny's shoulder and I actually *threw* the book across the room. I was hooked.

Although filmmaking was always my first love, the idea of doing my own Dollar Baby didn't occur to me until several years later.

In 1999 I was producing a series of short films and speculation commercials back-to-back, grouping the productions together to share resources and save money across the board. During a 10-day production schedule, I found that I had one last day that was free. I realized that it was the perfect opportunity for me to direct a short, something I hadn't done in five years. We only had a scant two weeks before production, so I had very little time to put something together. I knew I wanted a strong story, and I turned to the best writer I've ever known: Stephen King.

I knew I had only one day to shoot and limited resources. Although I'd have a Panavision 35mm camera, full lighting and a grip package, I really only had my own home to use as a location. I wanted to chose a story that could be done simply, with only one or two characters and "Paranoid: A Chant" came to mind.

I was struck the first time I read "Paranoid: A Chant" back in early high school. A mere 100 lines, the verse in "Paranoid" is so haunting and visual, it stuck with me. When competing with the speech team in high school, I used "Paranoid" as a poetic interpretation piece and won several awards. Afterwards, I used it as an audition piece for theater roles, to surprising success. When I needed a short piece that I could do with limited resources, "Paranoid" immediately came to mind.

Knowing about the Dollar Baby Deal, I felt confident moving forward without permission and sending King a copy of the finished work to get his permission afterwards. Since I only had two weeks between making the decision to shoot *Paranoid* and rolling cameras, I knew there'd be no time to get the green



light in advance. Working on favors (begging, borrowing and stealing), it took several months to finish post production.

Just after I finished shooting the short, I was contacted by Hans Ake Lilja of Lilja's Library, a fantastic website dedicated to King. To this day, I still have no idea how he knew about my film. He says he "just heard it through the grapevine", but he began to ask me about the adaptation and to post information about it on his site. That began a long and fruitful relationship with the press regarding this little short of mine. Once it was completed, I shipped off a VHS tape to Stephen King's office and waited.

It was a Saturday night and my girlfriend and I were preparing to head out when the phone rang. I was in the hallway cleaning dog hair off my clothes when she approached, white-faced, with the phone in her hand.

Todd Miro, Director of Enter the Dark
Winner: Best Scare

Enter the Dark is a short film with a simple premise. The idea for this film had been in my head for quite some time. I know there are obvious similarities to *Paranormal Activity*, but the real inspiration was seeing *The Blair Witch Project*. I was floored by how the found footage aspect draws the viewer into the film. I was also attracted to the idea that you can hide the fact that you have no budget if you can write your script to naturally take advantage of found footage, camcorders, and surveillance cameras. Once I finally got around to making it technology had improved so vastly that I now had access to cameras like the Canon 7D that look almost as good as 35mm film.

It took about six months to shoot in my house, much to my wife's great displeasure. The amazing thing is that the entire movie is lit with only flashlights. Ben Weiner, our sound recordist, bad this high-powered LED flashlight that gave off so much light, we realized it was all we needed. My actors actually lit most of the movie, since they were carrying the flashlight in each scene. They also shot the majority of the POV shots as well. The budget was roughly $2,000—mostly for pizza, beer, Oreos and lens rentals.

The festival experience has been fantastic. We've screened at over 15 festivals worldwide, and have won 5 awards. It bas all been much more than I had boped for. Originally I wanted to finish a project and see if I could tell a story that affected people—to make them jump, squirm, laugh, and reflect on what they had seen. From the response we've been getting, it's working—and that is tremendously rewarding. We have some upcoming screenings that will take us through the summer, and then it's on to the next horror short!

"I think it's Stephen King on the phone…"

Indeed it was.

The conversation lasted less than fifteen minutes, but he was very kind. He asked me about my background, and complimented me on the adaptation. I asked him about putting the work online and he said, "Sure, why not?".

Of course, his representatives balked at that one—but Stephen had already given me permission. The compromise was an eight month window of time for *Paranoid* to be online. It was the first Stephen King Dollar Baby to be available online. It went up in February of 2001, and the first day crashed the server with the number of downloads. For the next month I had to have three separate servers bosting *Paranoid*, and as it reached peak on one, I would switch the link to the second, and then the third to balance the load.

The short got some attention in Hollywood. I took some meetings with top production companies, but they all just wanted to see more. One of the most humorous calls I received was from a top producer who, just prior to the call, had the number one horror film at the box office. I was incredibly excited to take his call—only to find out he wanted to know if *I* could help him get a Stephen King project! I had to laugh.

The King community embraced me even more warmly than Hollywood, and I've had the honor of being written about on numerous websites, newspapers, magazines, and even books. Author Steven Jones invited me to sign copies of his book

Jay & Mick discuss the "King of Horror"



Creepshows about films adapted from King's work, which mentions *Paranoid*.

Although Mr. King and I have corresponded since then about various projects, we have yet to find a piece of his material that hasn't already been snagged by someone else or that he's holding on to for himself – but I'm still holding out hope.

The experience of being a Dollar Baby is, by far, one of the prouder moments in my career as a filmmaker. To be so warmly supported by one of the greatest writers of our time is humbling beyond imagination. Stephen King is, truly, a man who gives back, and his generosity is without rival.

After *Paranoid* and the publicity that it received, a flood of Dollar Babies have hit the world. Where there were only fifteen or twenty before mine, there are now nearly one hundred. Today there is even a form on the Stephen King website where you can fill in an automated request for Dollar Baby permission, along with a list of titles that are available for Baby adaptation. In spite of the deluge of requests and adaptation, King has never waivered from his commitment to the up-and-coming filmmakers to 'have a go' at his work.

For all of us Constant Readers, and especially all of us Dollar Babies, we thank him from the bottoms of our deep dark hearts.

Jay Holben is an independent producer and director in Los Angeles. His last film, *2 Million Stupid Women* is available on DVD everywhere. He is also the technical editor for DV Magazine and a former technical editor for American Cinematographer Magazine. His book *A Shot in the Dark: A Creative DIY Guide to Digital Video Lighting on (Almost) No Budget* is in bookstores now. Most recently he released *Filmmaker in a Box* an exhaustive educational resource for independent filmmakers.

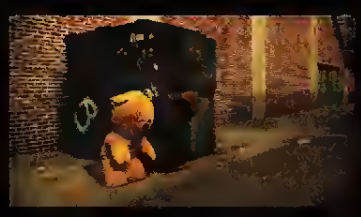


A collage of Stephen King's stories courtesy of www.talkstephenking.blogspot.com

Jason Kupfer, Director of The Sleuth Incident
Winner: Best Cinematography

Since my first Q&A, where I tried to avoid the question of inspiration, I've attempted to dig up where my initial influence for the film may have come from. The script came out of a haze of writing while simultaneously running audio for a stage version of *Suburbia*. I would half pay attention to audio cues while half jotting down ways for a teddy bear to rip someone's face open. It didn't really occur to me till after the film was completed that a lot of the inspiration came from less morbid material. There was a children's book called *Corduroy* which was like Career Opportunities for Teddy Bears. I think, in a way, *The Sleuth Incident* is my perverse version of that story. If only I could have worked in one scene with a teddy bear riding a mechanical horse. Maybe we'll save that for *The Return of the Incident That Involved A Collection of Bears Which is Sometimes Referred to as a Sleuth*.

We shot the film with an HVX and an intermediate adapter that allowed us to use Panavision lenses. It was shot over two weekends about six months apart from each other. Every screening with the film has been a surprise. There were certain audiences where I didn't expect much of a reaction, and others where I felt like I should sneak out of the theater before it was over. It was actually booed by the guy sitting right next to me in Milwaukee. It seems to play best with horror crowds, which I honestly didn't expect. The greatest experience I had while screening it was having Herschell Gordon Lewis tell me that he really dug it.



The film is being distributed through Ouat Media and is shown fairly regularly on Movieola. Famous Monsters was probably it's last theatrical screening, which I don't think could have been more fitting.

ROGER CORMAN TALKS 'PIRANHACONDA' AND 'STEALING LAS VEGAS'

BY JOSEPH MCCABE
INTERVIEW PROVIDED COURTESY OF FEARNET.COM

With a career that spans seven decades, Roger Corman has become synonymous with bravura American indie filmmaking. Having directed and produced in most every kind of genre, and launched the careers of everyone from Martin Scorsese to Jack Nicholson, the eighty-five-year-old Oscar winner has nothing left to prove. So the fact that he's now enjoying a new phase of his career, as the mad monster maker behind the Syfy Channel's "Syfy Saturday" movies, is downright inspiring. *Dinoshark, Supergator, Sharktopus* – they're all born from Corman's legendary fevered brain, and demonstrate a kind of old-school showmanship in their over-the-top insanity that's reminiscent of William Castle and Alfred Hitchcock. I had the good fortune to chat with Corman and his wife and producing partner, Julie, at last week's *Famous Monsters of Filmland* Imagi-Movies Film Festival in Beverly Hills; and the pair told me a little about the plans for their next creature feature *Piranhaconda*, as well as their heist film *Stealing Las Vegas* and their *Sharktopus* sequel.





Fearnet.com. You recent creature features have been unprecedented hits on the Syfy Channel. How did this phase of your career begin?

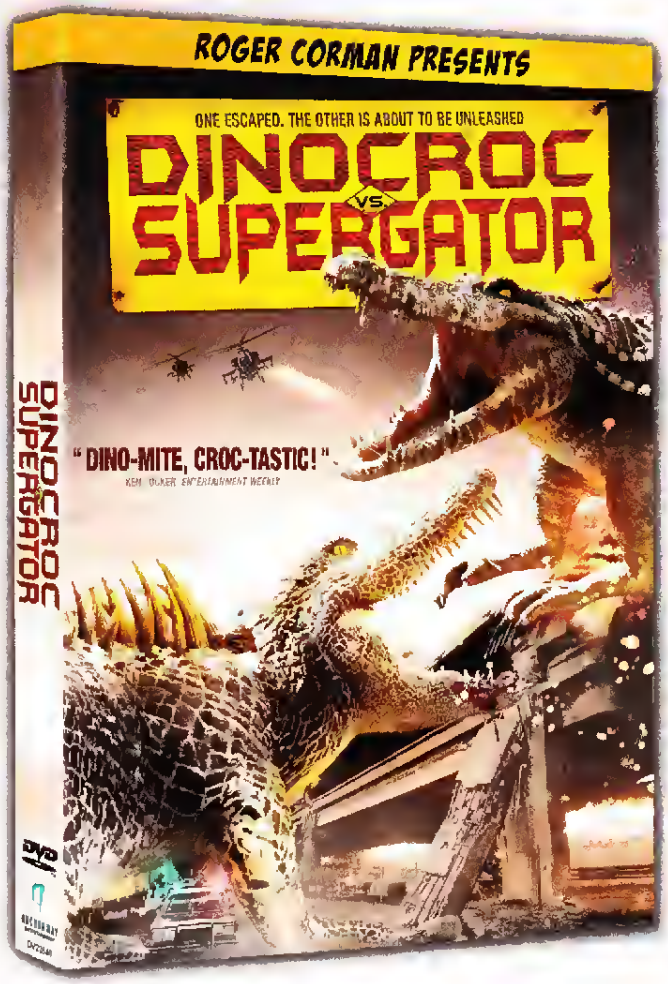
Roger Corman. It began eight or nine years ago. I made a picture called *Dinocroc*. I was aware of the Syfy Channel, but I'd never been with them before. I just made the picture, to sell it to cable TV, to DVD and so on and so forth. And they called when they heard about it and said they'd like to see it. They saw it and they bought it, and it got a very good rating. So it just started a series of pictures. I went and did *Supergator* following *Dinocroc*. Then Julie and I co-produced *Dinoshark* and then *Sharktopus*. And I've just done *Piranhaconda*. So the beat goes on, as they say.

F. When can we see *Piranhaconda*?

RC. *Piranhaconda* will be around the end of the year. The problem is always the CGI. It takes forever. I always talk to them and say, "Look, I really want this on time." They say, "Yes, we will deliver it on time." Not one effects house has ever delivered on time. If they deliver on time on this one it might come a little earlier. But I sort of doubt their ability to do that.

F. How do each of these films begin – with an idea of yours?

RC. *Dinocroc* started just with the idea. With an idea I had. And then we hired a writer, a director and made the film. The other ones started with titles. Because *Dinocroc* did so well, the Syfy Channel said, "Let's figure out different titles." All the titles were my titles except *Sharktopus*. I've told this story before, but... They came up with the title *Sharktopus*. They said Roger, "You come up with all the titles, but we've got *Sharktopus*. Do



you want to make it?" I said, "No." They said, "Why not?" And I told them my theory, which is that you can go to a certain level of insanity with these pictures, and the audience is intrigued; but if you go *over* that level of insanity, the audience says, "Oh, cut it out," and they don't want to see it. I said, "*Dinocroc* and *Dinoshark* are within the acceptable level of insanity. But *Sharktopus* goes way over that line." [Laughs.]

One thing led to another and I finally said, "Okay." Julie and I produced it and the net result was the biggest rating in five years on the Syfy Channel. Which proves two things – 1.) I'm still capable of learning, and 2.) the accepted level of insanity is clearly higher than I thought. [Laughs.]

F. [Laughs.] Is there a method to this madness – in terms of how you go about selecting two animals to fuse together, to create each new species?

RC. That was the problem with *Sharktopus*. I said, "Look, for *Dinocroc* and *Dinoshark*, I could see how prehistoric crocodiles and prehistoric sharks, and therefore *Dinocroc* and *Dinoshark*, could exist. But there's no such thing as a *Sharktopus*!" They said, "Roger, you'll figure out something." So this time I couldn't go to any historical recreating of DNA from fossils or anything like that. I came up with this idea: the Navy wants to go in the waters where these fishermen go, and they're particularly interested in small boats in shallow waters, and there are Somali pirates and terrorists sometimes with small boats. So they commissioned a company I created called Blue Water, to design a creature that can operate [in those waters], that's connected to the US Navy. So they create Sharktopus. Needless to say, something goes wrong. There'd be no story if something didn't go wrong. And so that's our explanation for Sharktopus.





An early sneak peek at Carman's latest beast: Piranhacanda

F. Have you thought of branching out into other media with your creatures – like toys?

RC. We've sort of played around with the idea, and there is a Sharktopus toy that we're selling over the internet.
Julie Corman: We haven't advertised it yet. There are some that have been made up. Oh, and there are Sharktopus mugs.

F. So perhaps it might be possible we'll see more of this down the road?

RC. It might. The thing is, it's heen amazingly successful for a picture I didn't want to make. [Laughs.] I have to admit, I was really wrong.

F. Do you conceive of these films one at a time? Or, for example, as you're working on *Piranhaconda* is there another hybrid you're already thinking of?

RC. Well, I'm thinking of a sequel to *Sharktopus*. It may be just a sequel to *Sharktopus*, or it may be *Sharktopus versus Dinoshark*.

F. That would seem to be the next logical step.

JC. Sharktopus refers to Dinoshark as "Dinnershark". He's not happy with any of these other creatures in his territory.

F. With these creature films, do you like to produce at least one a year?

RC. One or two a year. We don't want to overdo that. We want to still diversify into different types of films.

F. Do you generally prefer to keep your creatures water-based, or might we see air creatures some day?

RC. Well *Dinocroc* was on land, but somehow, starting with *Supergator*, the water creatures seemed to hit a note with the public. I'm not sure exactly why. Maybe it's a mystery connected to the ocean, a fear that we don't know what's at the bottom of tbe ocean.

F. How do you go about casting your films? Some of your recent actors, like Eric Roberts, have a charisma reminiscent of your earlier stars, like Vincent Price.

RC. The words I might use are charisma and gravitas – that can anchor the film, because these films are so wild that you need total believability from your actors, and particularly from your lead. The lead actor must helieve in the story and portray it well. This is one of the reasons why Vincent Price was so brilliant. He could put himself in those roles and give a total sincere performance. Eric Roberts has done a numher of films with us. I wouldn't say he's like Vincent Price, but Eric Roherts is someone we like very much. Eric brought humor to certain situations. And Michael Madsen, who just did *Piranhaconda* for us, is very strong.

F. He always brings a commitment to his roles.

RC. He's a little quirkier than Eric. So it's a slightly different

Best Screenplay Winner
The Romanian Tomb by Erik Von Wodtke
Interview with co-writers and filmmakers,
Joel Bender and Manette Rosen

The Romanian Tomb is structured as an adventure picture as well as a fantasy horror film. Erik lives in Claremont, a local College town, so the script is comprised of fun and relatable characters from academic life. There's a young professor and bright, vivacious college girls, and along the way they meet up with lots of other characters, vampires included. We reach out to audiences of all demographics and reach the widest fan base. We wanted to push the development of this script in a way that would have the strongest chances of attracting major acting talent and expeditiously get funded and produced as an independent feature.

The Romanian Tomb is in pre-production. We are casting and putting together the creative elements to begin principal photography in October, 2011 in Romania. We are finalizing our financing and locking in name talent in front of and behind the camera. We chose to shoot in Romania because we want to have the authentic look of historic Transylvania and lush locations of the Carpathian mountains, actual small towns and train stations throughout Romania. We are already reacbing our fan haseand marketing the film through social networking sites, and creating public awareness even before we have shot a foot of film. The audience's anticipation inspires us. Working together with Doug Siriois, a talented concept artist and illustrator, we brought together innovative artwork, which reflects pop culture and reflects the pulp vampire romance neo-gothic tone of the film.



The Romanian Tomb will be scheduled for worldwide release in October of 2012.



The Vincent Price Panel: William Malone, Roger Corman, mederator Ron Garmon, Victeria Price, & William Goldstein

interpretation, but they're both very good.

F. What else is next for you?

RC. A picture called *Stealing Las Vegas*, which I'm doing with the students at the University of Nevada at Las Vegas. When you think of robbing a casino in Las Vegas, you think of *Ocean's Eleven* and slick crooks. This is different. These are employees. You see, Vegas is having tough times right now, as you may have read. And these employees are going to be laid off; and they decide to rob their own casino, because they know how the casino runs better than anybody else. So the electrician blows a fuse at the same time that the plumber stops up the toilet at the same time the drinks girl spills a drink in the lap of the head of security at the same time that the parking attendant parks a car in a position blocking the exit to the hotel and throws away the key, while a couple of maintenance men break into the vault and steal the money.

F. Your recent creature films harken back to some of your earliest work, and this sounds like a return to your crime pictures. Do you see *Stealing Las Vegas* as a rebirth of that phase of your career?

RC. A little bit. But the twist is that these are not really criminals. These are guys who have been unjustly laid off. It's supposed to be a secret, but they find out. And then they decide to take action.

F. In real life, what are your greatest fears?

RC. My greatest fear would be losing control of my mind. I don't mind being physically damaged, but losing control of my mind is my greatest fear. Julie, what is yours?
JC. I grew up in St. Louis. So it's mosquitoes. [Laughs.]

F. [Laughs.] Could you see yourselves fusing a mosquito with some type of sea creature some day?

RC. I could. I could make it a flying sea creature. [Laughs.]

Steve Gibson, director of The Feed
Winner: Best Film



The Feed is about a team of reality-TV paranormal investigators, The Ghost Chasers. The inspiration came from the many ghost hunting-type shows, particularly my personal guilty pleasure, Ghost Adventures. These shows are on just about every cable channel out there. My biggest frustration with all of them has always been that nothing ever happens, just lots of "Did you hear that?" I thought it would be fun to create the story around what we all want to see: real ghosts!

By deciding to go with the reality-TV idea, I knew we could shoot using equipment I already owned, keeping our costs down. Getting our hands on enough wireless microphones was probably the hardest part, gear-wise. Our crew consisted of 5 or 6 people at any given moment, and everyone was local, including our actors. None of us remember having much of a summer last year since we all had day jobs then would work weekends on the film. Budget is a topic filmmakers try to avoid, but I have no problem saying we made it for just under $10,000. I'm proud of what we did for that amount of money.

The Imagi-Movies Festival is our very first festival. I grew up reading FM, so it was doubly an honor. We're working on with a DVD that includes behind the scenes footage, set design, makeup, filming Lloyd Kaufman at Troma in New York for one of the fake commercials, cast and crew commentaries—you name it. I love when independent filmmakers include tips and tricks on their DVDs. I'm just hoping to return the favor.

The Flickering Light of H.P. Lovecraft in Motion Pictures

by Aaron Vanek

I shall never permit anything bearing my signature to be banalised and vulgarised into the flat infantile twaddle which passes for "horror tales" amongst radio and cinema audiences!
—From a 1933 letter by H.P. Lovecraft to the poet Richard Morse

Howard Phillips Lovecraft (1890-1937) wasn't much of a fan of movies; he disliked Tod Browning's *Dracula* and James Whale's *Frankenstein*, though he was inspired by the 1933 Fox picture, *Berkeley Square*, about an American who travels back in time to become his own ancestor in London. Seeing this early version of *Somewhere in Time* at least twice, Lovecraft took his arguments against the movie's narrative—where does the ancestor go while his future progeny displaces him, he wondered—into his classic story, "The Shadow Out of Time." Despite his complaint to Morse, there exists a thriving cottage industry of TV and movies inspired by or directly adapting the works of H.P. Lovecraft.

Had Lovecraft's stories never reached the mainstream, his effect on other fantasy, science fiction, and horror writers that he contacted via his voluminous correspondence would have been profound. His encouragement and advice spurred others toiling in a lonely, difficult vocation. Young Robert Bloch, famous for the novel *Psycho* that Alfred Hitchcock adapted into one of his best pictures, was a longtime pen pal of Lovecraft. Bloch derived much inspiration and advice from the gentleman of Providence.

Vincent Price in THE HAUNTED PALACE



Besides motivating other writers, Lovecraft allowed fellow storytellers the opportunity to play in his playground. Instead of clinging desperately to his intellectual property, he supported the use of the gods, monsters, locations, and books that he created to be used in the works of others. This natal version of a Creative Commons license to borrow ensured that Lovecraft's concepts and creations remained vibrant, protean, and pervasive. Cthulhu survived, and survives, in the minds of others.

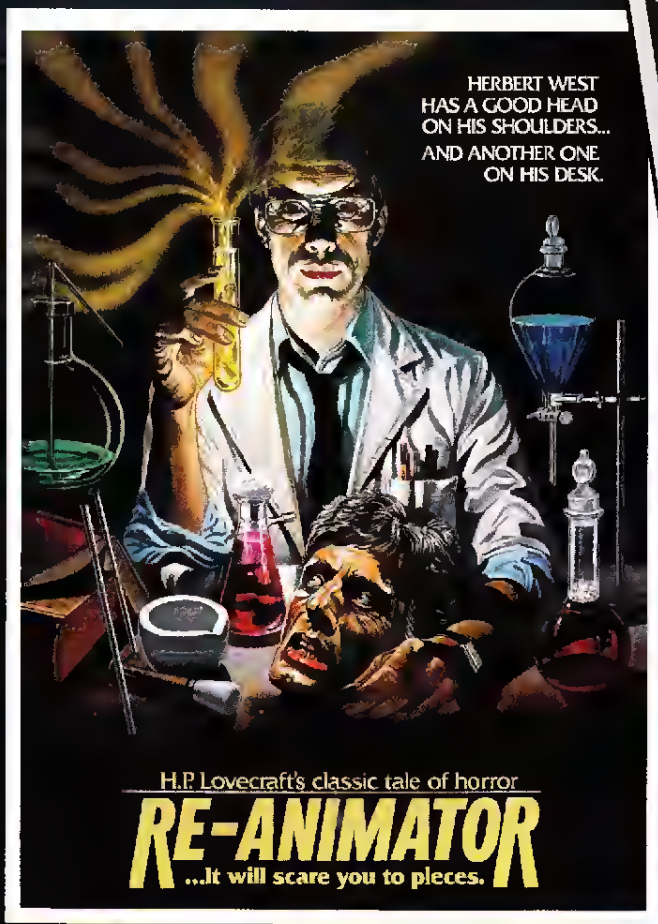
It's arguably due to Lovecraft's disdain for purely money-making ventures that created one of the biggest controversies—and opportunities—surrounding the works of H.P. Lovecraft: copyright.

Two years after his death in 1939 two of Lovecraft's most devoted contacts, Donald Wandrei and August Derleth, partnered to form the publishing company Arkham House, named after a fictional town created by Lovecraft. Again, his ideas lived in the name and spirit of the company. They gathered and reprinted his stories in new hardback collections, plucking many yarns out of the dustbin. Additionally, Arkham House sought other writers of Lovecraft's ilk, building a platform to support fellow authors of weird fiction as well as attracting an audience for them, e.g., Arkham House published Ray Bradbury's first book, *Dark Carnival*.

However, the *legality* of AH's proprietary hold on Lovecraft literature is cloudy at best. Copyright law before 1976 required works to be renewed by the owner every 28 years after publication. Many exhaustive searches of the U.S. Copyright Office have not turned up any renewals, and, though an extremely complicated trail, it is generally accepted that H.P. Lovecraft's body of work is in the public domain.

Each of these ingredients—allowing other writers to use elements he created, encouraging creators to add to the growing Mythos, reprinting works nearly lost in amateur press limbo, and questionable copyright—while strong in their own right,







combined to form an extremely powerful force, that grew exponentially in the decades following Lovecraft's tragic early demise.

Many servicemen in World War II were first exposed to Lovecraft via Armed Sevices Editions of *The Dunwich Horror and Other Weird Tales*. However, commercial sales couldn't keep Arkham House afloat without the injection of the founders' personal savings. Yet they pressed on with further re-releases in the 50's and 60's, now featuring the bizarre illustrations of Lee Brown Coye. After the war, pulp magazines reprinted some of his best or previously unseen stories with striking images by the likes of Virgil Finlay. E.C. Comics and similar comics raided Lovecraft's vault for ideas. Inspired by this "underground" author, in 1963 Roger Corman directed the first Lovecraft movie adaptation, *The Haunted Palace*, featuring Vincent Price. Although credited to Edgar Allan Poe purely for marketing purposes, the picture is a faithful version of "The Case of Charles Dexter Ward," one of Lovecraft's longest works.

Two years after Corman, Daniel Haller directed the Boris Karloff-starring adaptation of "The Colour Out of Space," entitled *Die, Monster, Die!* for American Independent Pictures, which followed this up with another Haller-helmed drive-in flick, *The Dunwich Horror*, starring Sandra Dee and Dean Stockwell.

As the dark dawn of the 1970's broke, attention to Lovecraft quickened. Rod Serling mined two Lovecraft stories for the *Night Gallery* television series, "Pickman's Model" and "Cool Air", as well as a humorous short piece starring Carl Reiner as a teacher who talks too much in "Professor Peabody's Last Lecture." Swiss surrealist H.R. Giger published a collection of his paintings in "H.R. Giger's Necronomicon" in 1976, named after the famous occult book envisioned by Lovecraft. This book landed Giger the gig designing the title monster and many sets for director Ridley Scott's 1979 movie *Alien*, which won the Oscar for Visual Effects.

In the 80's, the insatiable home video market and splatterpunk literary movement in horror exposed Lovecraft to even more impressionable audiences. The loudest movie of this era was Stuart Gordon's *Re-Animator*, starring Jeffrey Combs. Released unrated in 1985, it was as over-the-top as a movie could be—shy of pornography. Although far from the musty, brainy nature of Lovecraft literature, *Re-Animator* introduced another generation to the Cthulhu Mythos. And in 1980, Columbia College Chicago student John Strysik made a sublime short 16mm film version of Lovecraft's "The Music of Erich Zann", that would have a profound effect on Mythos movies fifteen years later.

More Lovecraft movies appeared in the 80's and then 90's, including Stuart Gordon's *From Beyond* and sequels to *Re-Animator*, *The Unnamable* (and part II), and *The Resurrected* (re-titled *Shatterbrain* for no good reason), directed by the late

Dan O'Bannon, one of the screenwriters for *Alien* and a longtime Lovecraft aficionado.

These pictures prompted Lovecraft movie fanatic Andrew Migliore to create a website of his capsule reviews of every part of Lovecraftian cinema. In 1995, another fan attending film school at Columbia College Chicago happened upon Migliore's site and compared Andrew's notes with his own. One gap in the student's catalog was Strysik's "Zann", made more than a decade earlier at the same school. This fan, who also made a Lovecraft short film while at Columbia, *The Outsider*, contacted Andrew for a copy of Strysik's film and asked if he could have his movie listed on the website. After swapping videotapes, John mentioned to Migliore, "You know, if you took my movie and Aaron's movie and got a feature, you could do a Lovecraft film festival."



For I was that younger fan, and 1996 marked the birth of the H.P. Lovecraft Film Festival in Andrew's hometown of Portland, Oregon.

As word of the festival spread, filmmakers courted Lovecraft as their muse while Andrew and his staff searched for long-lost rarities never seen on the screen before. Like Arkham House helped break Ray Bradbury, the HPLFF provided a stage for independent productions to shine.

In addition to the festival, Migliore teamed up with Strysik to write *The Lurker in the Lobby: A Guide to the Cinema of H.P. Lovecraft*, the definitive edition of Andrew's original website, cataloging and reviewing all the movies, televisions shows, and short films that they had seen to that point. Nightshade Books published the revised, updated version in 2006. In 2004, Lurker Films was born to release a few of the gems out of the festival and onto DVD.

Having a welcoming venue for Lovecraftian weirdness, many faces reappeared in Portland each year. These filmmakers bonded, and like the original Lovecraft circle of writers, began to support, assist, and prod each other to greater heights. We consulted on each other's scripts, loaned costumes, props, or our faces. We promoted each other. Working outside the Hollywood system, we relied on each other for help, united in our love of Lovecraft and passion for quality. For example, Sean Branney and Andrew Leman, founders of the H.P. Lovecraft Historical Society, were inspired by the stop-motion short *Old Man and the Goblins*, directed by Mark Caballero and Seamus Walsh, which they saw at the festival. This galvanized them to make their masterpiece, *The Call of Cthulhu*. I helped as an extra on the movie and taped some of their backstage material. They made props for my movie, *The Yellow Sign*, which in turn inspired the young Derek M. Koch to craft his own movies after seeing them at the festival. And so on.

Lovecraft's popularity is out of anyone's control. His stories will strike chords in people with or without a film festival. However, as Andrew Leman said, "We are doing [Lovecraft movies] because we love the material and want to bring it to a wider audience. Lovecraft's fiction can set the imagination on fire, and movie adaptations let that fire burn more brightly."

Aaron Vanek is the organizer of the H.P. Lovecraft Film Festival - Los Angeles. www.hplfilmfestival.com

Angel Tirado, director of Deriva
Winner: Best Director

From the beginning, we wanted to make a different kind of short film. We were really concerned with taking care of the final look of the picture, creating a thrilling atmosphere and filming an original story. On the other hand, we wanted to befuddle the audience right from the start. The beginning seems to be an everyday story, but it eventually turns into a significant one. After considering a few options I thought about two fishermen lost in the middle of the sea. I thought it was a very powerful image and a strong start story-wise.

Shooting in the middle of the sea is complicated, so putting a Budget and a production plan together was far from easy. Fortunately I had the chance of working with a terrific crew. They all put in a great deal of enthusiasm and a lot of heart. The budget was around $50,000, which is above average for a short film in Spain. We had a public grant and the rest was personally funded.



Just being selected in this festival is both exciting and overwhelming. The best director award was such an honor I didn't expect. When I was a kid I used to read *Famous Monsters* and I never imagined I could one day end up winning an award in a Festival organized by this magazine. Our next screenings are The 6th High Desert Shorts International Film Festival and Dead Center Film Festival. The short film is also available on-demand at New Filmmakers Online.



IMAGI-MOVIES 2011

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FESTIVAL GUIDE

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IMAGI-MOVIES
Film Festival

The Imagi-Movies Film Festival explores creativity through the medium of movie-making; letting ooe's mind travel to its darkest regions, and the most fantastical visions of the future and other worlds—then sharing them! Forrest J Ackerman coined the term "Imagi-Movie." He also believed anyone who had the courage to make a film was a hero. The Imagi-Movies Film Festival was created to celebrate these heroes—those who have the passion, talent, and dedication to make their vision a reality!

In the past, genre cinema was dismissed as mindless spectacle. Famous Monsters understands that it's some of the most complex, creative, and challenging cinema made today. Imagi-Movies exist in a world that might sometimes resemble our own, but with "out of this world" elements where the fabricated, absurd, and totally unreal bleed in, like ink on fabric. And we embrace and enjoy these films; we live in a world of Monsters!

For the purpose of this film festival, the Imagi-Movies are films that were submitted by filmmakers and others involved with movie-making. We would have loved to screen all of our submissions using a machine that could slow the world outside to a sloth-like pace, cocooning us in the theater—watching movie after movie—until every single frame had been relished.*

So, to all the filmmakers, Kongratulations, and thank you for keeping the independent spirit alive. And to all of our soon-to-be filmmakers, what's keeping you?

Sincerly,
The FM Crew

*We hope to have this feature up and running soon!



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- DONALD GUARISCO, AMG REVIEW



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Nominated for Best Supporting Actor by the Academy of Motion Picture Arts & Sciences

CHARLES DURNING
(Dog Day Afternoon, To 8e or Not to 8e)



LARRY DRAKE
(Darkman, Dr. Giggles)

LANE SMITH
(My Cousin Vinny, Red Dawn)





DIRECTED BY
FRANK DE FELITTA
(The Entity, Scissors)

WRITTEN BY
J.D. FEIGELSON
(Chiller, The Windsplitter)

BONUS:
- Commentary with Frank De Felitta and J.D. Feigelson
- CBS Network World Premiere Promo
- English and Spanish Subtitles

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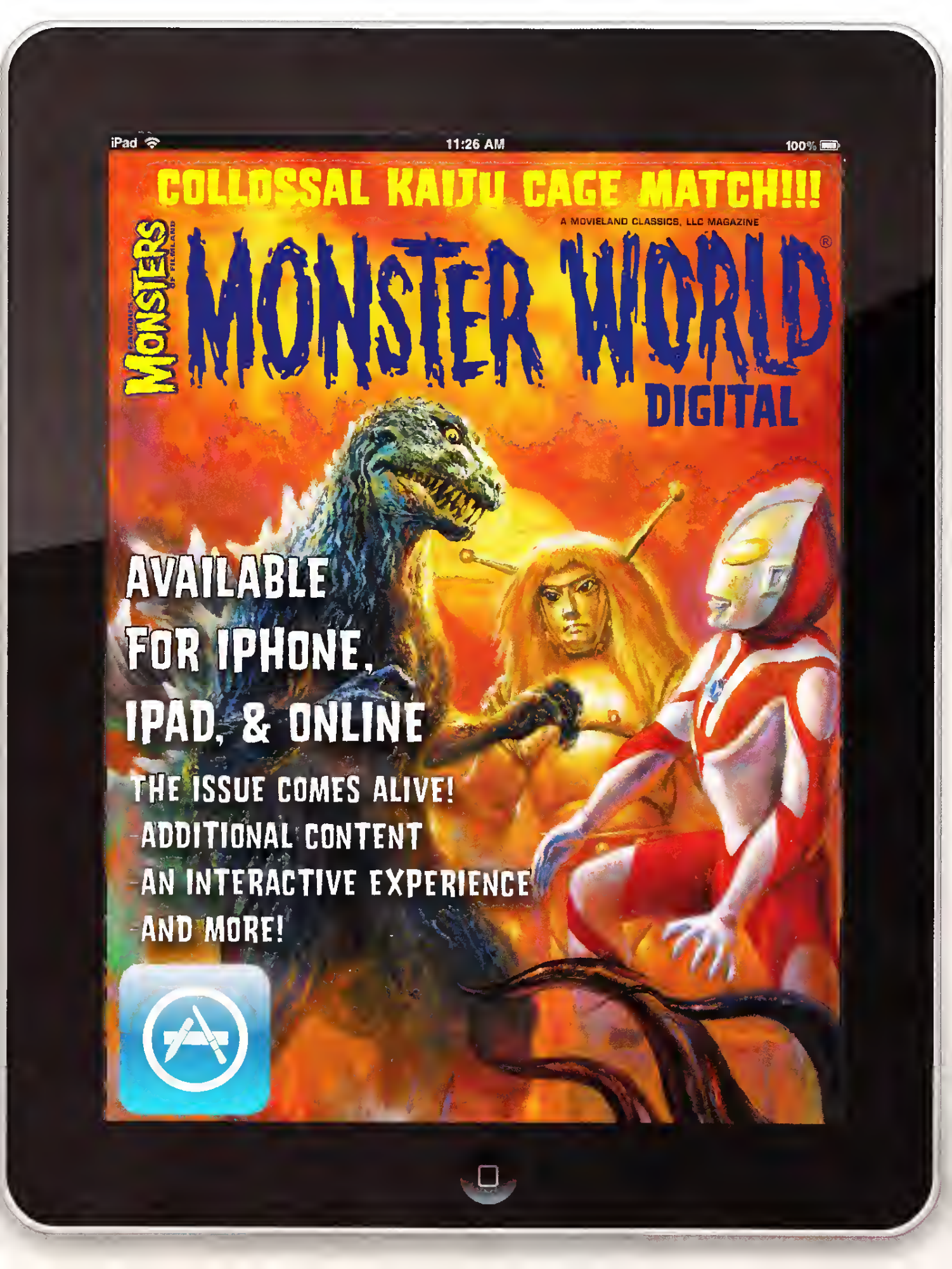
1981, Color, Not Rated, 96 min
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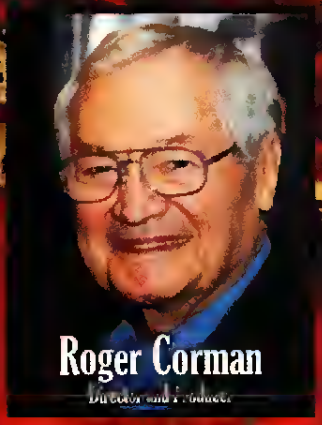
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GUESTS OF HONOR





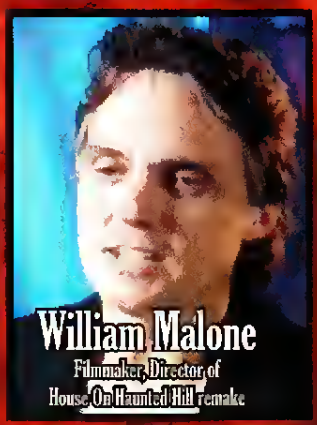


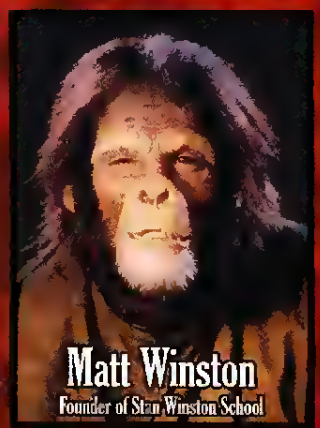








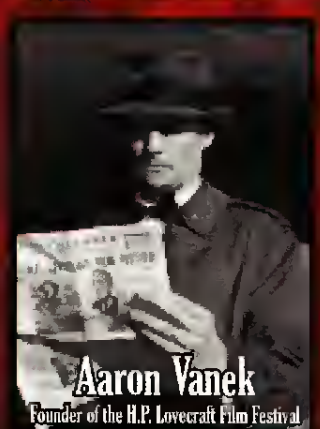


















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A CLASSIC EVENING



Victoria Price Roger Corman Bela Lugosi Jr. Carla Laemmle

Saturday evening we will be screeniog *The Masque Of The Red Death* followed by *Dracula*. Betweeo the screenings we will be joined, in an extremely rare appearance, by Victoria Price, Roger Corman, Bela Lugosi Jr. and Carla Laemmle for two moderated Q&As with the audience.

Roger Corman bas beeo producing and directing films since the 1950s and sbows no signs of stopping. Many consider him the king of the B-movie genre. His impact on the film industry has been acknowledged and celebrated by many.

Victoria Price is the daugbter of the renowned actor, Vincent Price, star of *The Masque of the Red Death*, and many other memorable films. She runs a successful interior design compaoy in New Mexico, and does not frequeotly make public appearances. This will be the first stop on her Centennial Tour to honor her father.

Bela Lugosi Jr. is the son of legendary actor Bela Lugosi, star of *Dracula*. He is a successful attorney in California, aod a great friend to bis father's fans. Bela Jr. has been very active in keeping his father's legacy alive.

Carla Laemmle is a classic horror icon. She is the niece of Uoiversal Pictures founder, Carl Laemmle. Carla's character in *Dracula* is the first to speak in the film, which is the first line of dialouge ever spoken in a Universal horror film. She is also the prima ballerina in Lon Chaney's *Phantom of the Opera*.

This will be a unique opportunity to hear Corman speak about his illustrious career, Carla Laemmle reminisce about *Dracula*, and for Victoria Price and Bela Lugosi Jr. to speak about their fathers' legacies. A Weekend Pass or Saturday Day Pass will gain admittance to both Q&As. Individual tickets for either one of the events will also be available.

VIP BANQUET INFO

On Saturday night, join Victoria Price, Roger Corman, Bela Lugosi Jr., and other guests and filmmakers for an intimate evening of drinks and hors d'œuvres. The Imagi-Movies Film Festival will be hosting an exclusive banqoet in Beverly Hills, CA. Tickets will be extremely limited.


FEATURES AND FINALISTS

INDEPENDENT FILM PANEL:
THE STAN WINSTON SCHOOL, PHIL KIM, MOVING PICTURES, AND MORE



April (2010)
Short - In Competition
22 min. Screening
with Monsters!
Directed by Mike Piccirillo

Starting at a new high school can feel like the greatest challenge to a teenage girl. This revealing year-in-the-life documentary follows April Poplewski's student experiences through her eyes. Lumber in her shoes as she endures all of the peer-pressures and struggles to make the most of her high school journey.



Bedtime For Timmy (2010)
Short - In Competition
3 min. Screening
with Monsters!
Directed by Thomas Nicol
and Becky Griesheimer

A stop-motion animated film that tells the story of an adorable scared little boy and his closet monster.



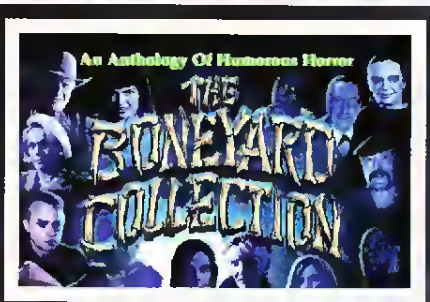
Between Heaven and Hell
(2008)
Short - In Competition
24 min. Screening
with The Reel!
Directed by Samuel Anderson

Ben Harkin has a perfect life. But, he can't shake the feeling that something is not right. These thoughts become reality as things begin to disappear one by one. As each second goes by, Ben is questioning the authenticity of the world around him. Can Ben stop this before his life disappears forever?



Billy Baxter and The Mystery
of Dr. Amazo (2010)
Short - In Competition
13 min. Screening
with Serials!
Directed by Patrick Flaherty

A young boy named Billy Baxter opens a new dimension of adventure when some comic book toys send him on an amazing trip of wonder. Outfitted with incredible toys and devices he is all set to begin his amazing journey, but things don't go exactly as planned.



The Boneyard Collection
(2008) - Feature
98 min.
Directed by Edward Plumb

A four film anthology. "Boogie With The Undead," "The Devil's Due At Midnight," "Her Morbid Desires," and "Cry Of The Mummy." Featuring Forrest J Ackerman, Brad Dourif, Ken Foree, and Jessie Lilley.



Broccoli Monster (2010)
Short - In Competition
6 min. Screening
with Monsters!
Directed by Tara Clark

Nate thinks he knows everything about everything. His mom, Nancy, knows he doesn't . One night he pushes Nancy too far and she warns him to behave. Nate thinks this is just another chance for Nancy to treat him like a child, but he is about to discover something terrifying.



Closed For The Season
(2010) - Feature
111 min.
Directed by Jay Woelfel

Trapped in a forgotten amusement park, a young woman named Kristy finds herself terrorized by the living memories of the park. She must break free from the park's grasp before she becomes its next victim.



Crustacean (2010)
Feature
92 min.
Directed by L.J. Dopp

A lobster-clawed freak from a lurid sideshow wreaks a wrath of bloody horror through a rural community so small that only two families live there, in this over-the-top parody of grindhouse sci-fi/horror movies from the '50s through the '80s.



The Curse of Micah Rood (2008)
Short - In Competition
35 min. Screening with Horror!
Directed by Alec Astau

Micah Rood, a 17th Century recluse, cherishes only his privacy, his memories, and his precious apple orchard. When a traveler arrives seeking lodging for the night and realizes Rood's remarkable brand of apples and the potential to sell. Soon everything has gone hideously wrong.



DemiUrge Emesis (2010)
Short - In Competition
3 min. Screening with The Reel!
Directed by Aurelio Voltaire

A mommified cat is tormented by the skeletons of past meals. The gorgeously macabre, intricately detailed stop-motion animation by MTV and Sy Fy Channel veteran Aurelio Voltaire is complemented by a thought-provoking narration on creativity, art, and the artist, by Danny Elfman.



Derailed (2010)
Short - In Competition
16 min. Screening with The Feed
Directed by Nicolas Simooin Simonin

Eric is waiting on a train station platform all alone in Paris, with one single thought in mind: to escape the city he hates. But the train he's waiting for is not coming. Suddenly, a strange cry resounds through the night. A gravelly moan of pain, like that of a wounded animal. Is this someone crying for help?



Deriva (2009)
Short - In Competition
17 min. Screening with Horror!
Directed by Angel Tirado

You never know what you may find when you arrive at home. A father and son fishing team stumble across a body floating in the water on a fishing trip. Simultaneously, their radar fails. As they retrieve the floating body and begin to investigate, the answers are far more frightening than the questions.



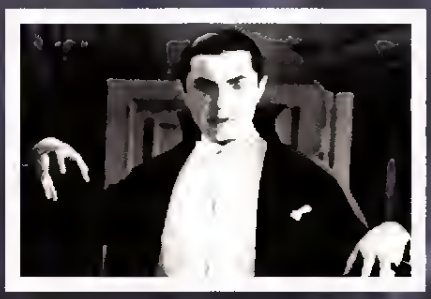
The Devil's Toy (2009)
Short - In Competition
8 min. Screening with Horror!
Directed by Alex Lugones

A jack-in-the-box becomes far more than just a children's toy in this short film about a contraption that possesses unimaginable evil. When a young boy finds a strange jack-in-the-box, he contemplates the existence of darkness that has been dormant for decades.



Downstream (2010)
Feature
101 min.
Directed by Simone Bartesaghi

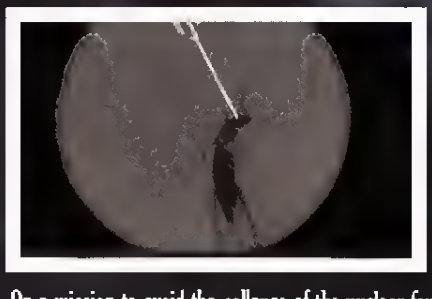
Wes Keller is a young man living in a world where oil, the food supply, and the female population are nearly gone. In a barbaric environment where fuel, bullets and people are currency, Wes tries to escape to a mythical world run on cold fusion "Plutopia", a place that may only exist in the mind.



Dracula (1931)
Feature
75 min.
Directed by Todd Browning

The classic Universal horror film, starring actor Bela Lugosi in his most recognizable role as Count Dracula.

DRACULA 80TH ANNIVERSARY PANEL: BELA LUGOSI JR. & CARLA LAEMMLE



Earwigs (2010)
Short - In Competition
5 min. Screening with Monsters!
Directed by Bruce LeGrow

On a mission to avoid the collapse of the nuclear family, Dr. Rutherford thinks he has found the answer. Earwigs! Through a series of experiments, he has managed to extract the 'caring gene' from the earwig's brain. He creates a powerful serum, and becomes the KING EARWIG!



Enter The Dark (2010)
Short - In Competition
18 min. Screening
with Horror!
Directed by Todd Miro

Charles has a problem. There's something in his house scaring his family. They've all heard voices, seen dark shapes moving in the shadows, felt that uneasy sensation of being watched. He decides to enlist the help of his long-time buddy, Rob, to delve into the mystery of his unwanted guest and hopefully expel it from his home.



An Evening With My Comatose
Mother (2011)
Short - In Competition
33 min. Screening
with The Reel!
Directed by Jonathan Martin

Dorothy Pritchard thought she had it easy; house sit on All Hallows Eve while collecting a cool paycheck. That was, until, she was introduced to the Poe's rotting, comatose mother living upstairs. As the dark of the night comes, Dorothy soon finds herself on a nightmare ride through hell.



The Feed (2010)
Feature - In Competitioo
73 min.
Directed by Steve Gibson

The popular TV series, *Ghost Chasers*, is broadcasting their anniversary show to the world live, from the creepy venue, the Brenway Movie Theater. Wheo the theater turns out to be a bit more active than they anticipated, the high ratings quickly take a back seat to the basest of all human instincts: Survival.



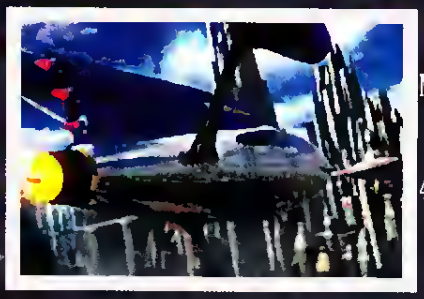
The Ioheritance (2010)
Feature
84 min.
Directed by Robert O'Hara

Five cousins gather together for a family reunion, with intent of claiming their inheritance. Their Uncle Melvin, played by Keith Oavid, warns that their family traditions must he opheld. As the bloody history of their ancestors hegins to unfold, it becomes clear that a horrible sacrifice must he made for the desired inheritance.



The Key To Annabel Lee (2011)
Short
9 min. Screening with Horror!
and Repo! The Genetic Opera
Directed by Staci Lane Wilson

A three-part adaptation of the poem "Annabel Lee" by Edgar Allen Poe. Featuring Nivek Ogre, of the hand Skinoy Puppy, as the Narrator



Max Neptune and the Menacing
Sqnid (2010)
Short - In Competition
44 mio. Screening with Serials!
Oirected by Curt Clendenin

From Galactic Broadcast Company comes 'Max Neptuoe and the Menacing Squid,' a retro sci-fi cult adventure film, inspired by the old 'Flash Gordon,' and 'Commando Cody' serials. Earth has found itself in the cross-hairs of a distance race of space aliens! There is only one man who can save the day!



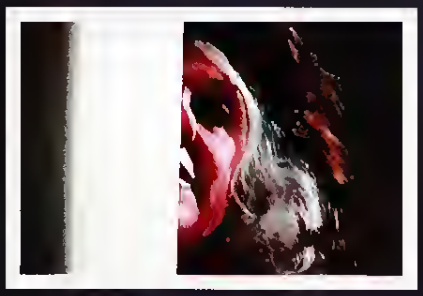
The Necronomicon (2009)
Short - Io Competition
2 min. Screeniog with The
Last Lovecraft: Relic of Cthulu
Directed by Joseph Nanni

Do you want to be a nicer person? Are you looking for inspiration to do good thiogs? Well keep looking. But if you're into opeoing up terrifying vistas of reality theo the Esoteric Order of the Old Ones and Cthulhu Cultists want to help.



O Solitário Ataque de
Vorgon (2010)
Short - In Competitioo
6 min. Screening
with Monsters!
Directed by Caio Oandrea

Vorgon strikes again, hut without his girlfriend Vorga. 'Vorgon's Lonesome Raid' is a homage to old kaïju movies. Using old filmmaking techniques, the movie tells the story of Vorgon, a poor guy that lost his girlfriend, and just happeos to he a 40 feet tall monster.



Peekers (2007)
Short - In Competition
8 min. Screening with Horror!
Directed by Mark Steensland

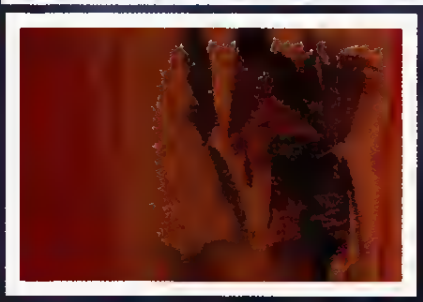
A man accompanies his pesky neighbor to investigate a strange pheoomena occurring in his home. Based on the short story by award-winning author Kealan Patrick Burke.



Repo! The Genetic Opera
(2008) - Feature
97 min.
Directed by Darreo Lynn Bousman

A worldwide epidemic encourages a biotecb company to launch an organ-financing program similar in nature to a standard car loan. The repossessioo clause is a killer, however.

Q&A WITH REPO! THE GENETIC OPERA CAST AND CREW PRIOR TO SCREENING



Seratooin (2010)
Short - In Competition
2 min. Screening
with Horror!
Directed by Derek Bensonhaver

Rebecca only knows what she's seen with her own eyes, but only she knows if she's the cause of the carnage, or another victim. Seratonin is a fast, intense short that plays out like a great horror film, with all the fat trimmed off, and just the relentless thrill remaining.



The Sleuth Incideot (2008)
Short - In Competitioo
12 min. Screening
with Monsters!
Directed by Jason Kupfer

The Sleuth Incident is the story of a forlorn teddy bear who, ooe day, decides to pick up stakes and venture out to experieoce the world beyond the one he's been forever restricted to. Along the way he picks up some old friends, encouoters some unfamiliar terrain, and goes bowling (among other things).



Solatrium (2009)
Short - In Competition
20 min. Screening
with The Reel!
Directed by Chris Bower

Bria, a female astronaut, attempts to cure ber regret and ennui by abusing ber medication Solatrium. Little does she know she is a test subject for the Nevco Corporation. Solatrium is a meditative, intelligent science fiction film, in the same vein of science fiction of the late 60s and 70s.



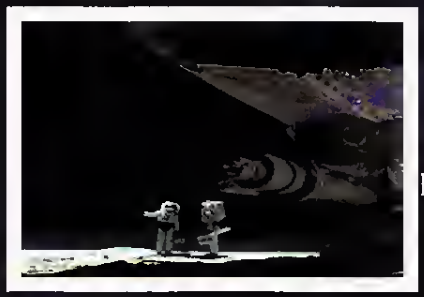
Street Angel (2009)
Short - In Competition
17 min. Screening
with Serials!
Directed by Lucas Testro

When Doctor Pangea, 'the world's deadliest geologist', escapes from prisoo with plans to destroy earth as we know it, Angel City turns to its nnlikely champion, 14 year old homeless girl and kung-fu skateboarding superhero – Street Angel! Based oo the comic 'Street Angel'.



A Tragic Tale of Flies and Meo
(2010)
Short - In Competition
15 min. Screening
with Monsters!
Directed by Sean Hennessy

After graduating college, Greg Samsa is introdoced to the real world. Greg finds himself alone in a fast-paced corporate environment. Will be hit the breaking point as the office turns into a surreal nightmare and his boss reveals the true monster he really is?



Unearthed (2010)
Short - In Competition
22 min. Screening
with The Reel!
Directed by Lindsay Harris and Stuart Leach

In the oear future, the world is in turmoil. To solve the problem, missions are launched to explore the universe for planets that may contain alternative sources of energy. The mining ship Ezekiel finds an uncharted planet that reveals signs of. The mission goes well until they discover a dark and terrifying truth.



The Urge (2001)
Short - In Competition
2 min. Screening
with Moosters!
Directed by Chris Angus

One would osually expect a vampire to leave his coffin and commit heinous crimes. Here we discover the horrifying truth behind the natural urges of a vampire and realize he is not that different from us. This short is an animated spoof deflating the exaggerated horror of old vampire movies.



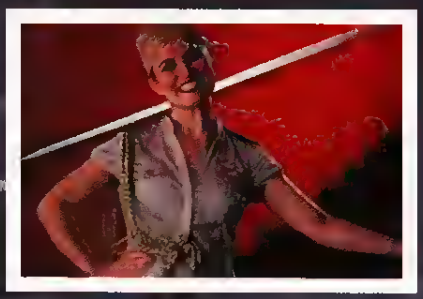
Zombie Beach (2010)
Feature - In Competition
71 min.
Directed by Mukesh Asopa

Centuries ago, to avoid a biblical war, a deal was struck between the heroes of good and the evil. A popular vacation spot on the beach was sanctioned to that which is evil. There the undead can walk like living beings among the living. There, on the beach, are the zombies.



Wanderlost (2010)
Feature - In Competitioo
92 min.
Directed by David Kabler

Jacob is a train bopping drifter, alone in the world, isolated by years of ritual abuse and life on the fringe. He returns to his father's grave to break the family curse that haunts him. Here he sees salvation in a beautiful young artist who could be his key to freedom. But curses don't die so easily.



Zombiefication (2010)
Short - In Competition
7 min. Screening
with Monsters!
Directed by Stefan Lukacs

Zombiefication is the ultimate manual when it comes to the proper handling of the living dead. Recommended behavioral patterns in case of imminent Zombie epidemics are finally explained in comprehensible steps and then demonstrated. It's bloodthirsty horror fun at the movies for the entire family!

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STEPHEN KING DOLLAR BABIES



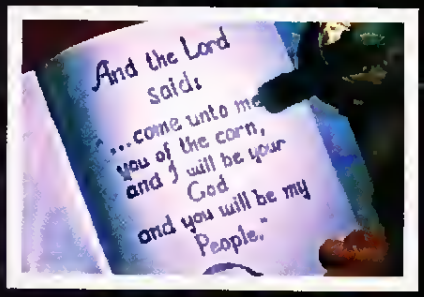
In1977, Stephen King started a policy that seemed absurd to many, but was a sincere expression of his love for cinema. He began granting permission to adapt his short stories to young filmmakers for a single dollar. Over the last few decades hundreds have been made, and they soon came to be known as "Dollar Babies". Our Imagi-Movies Dollar Babies program is a selection of shorts ranging from the no-budget experiments, to the massive scale hollywood style movies, from 16mm film from the 80s, to the new technology of today.

DOLLAR BABIES PANEL
MICK GARRIS, JAY HOLBEN, PETER SULLIVAN, MARK LESTER, PETE VON SHOLLY



Autopsy Room Four (2003)
23 min. Screening
with Dollar Babies A
Directed by Steve Zakman

A man wakes on an autopsy table, only to find himself completely paralyzed, unable to communicate with the world around him. Producer Steve Zakman brings us his first and only venture into directing with his vision of *Autopsy Room Four*. The film was first shown at the Rhode Island Film Festival in 2003.



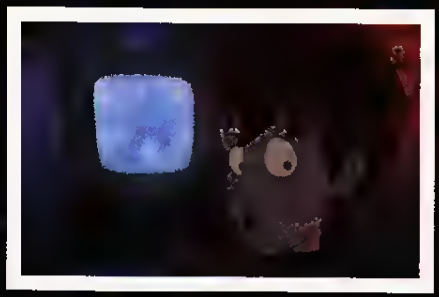
Disciples of the Crow (1983)
19 min. Screening
with Dollar Babies B
Directed by John Woodward

John Woodward's adaptation of King's *Children of the Corn* came out a years before the Hollywood version. The National Merit Award and Gold Hugo Award-winning story features two young travelers who find themselves in a seemingly abandoned town that is actually inhabited by a homicidal cult of evil children who worship corn and crows, and will stab you to death.



Flowers For Norma (2010)
13 min. Screening
with Dollar Babies A
Directed by Juan Reinoso

Based on Stephen King's short story "The Man Who Loved Flowers". In this adaptation, a young man strolls the streets of New York City in the 50s to meet the love of his life, only to reveal that not everything about his love is as wonderful as it seems. A native of Tulsa, Oklahoma, Reinoso moved to New York City and attended Fordham University at Lincoln Center on a performance scholarship.



Home Delivery (2005)
11 min. Screening
with Dollar Babies A
Directed by Elio Quiroga

In this beautifully animated short, a pregnant woman living on an isolated island tries to maintain her normal life while a zombie outbreak takes over the rest of the world. Elio Quiroga's *Home Delivery* won the International Fantasy Film Award for best short. Home Delivery is presented by Guillermo del Toro.



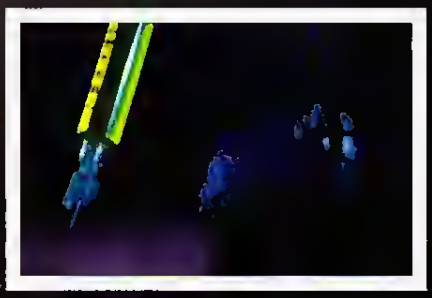
Night Surf (2002)
26 min. Screening
with Dollar Babies B
Directed by Peter Sullivan

Night Surf follows a group of young plague survivors in the final days of mankind. They seek shelter in a beach house, and what follows is a completely over-the-top, low-budget zombie flick style delight. Night Surf was filmed at a house in the central California town of Cambria that looked much like a Maine cliff-top beach house.



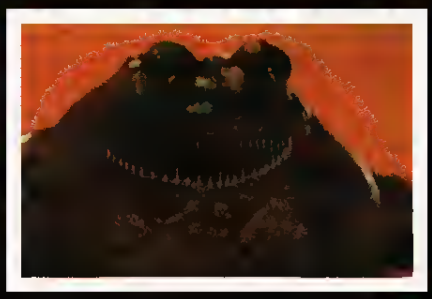
Paranoid (2001)
8 min. Screening
with Dollar Babies B
Director by Jay Holben

Paranoid is based on a 100-line poem by Stephen King, titled "Paranoid: A Chant". The poem is a page from the diary of a paranoid schizophrenic person, and in this richly visual adaptation, every word creeps to life, dirty and covered in bugs. Jay began his directing career in his Scottsdale, Arizona neighborhood with an 8mm camera.



Popsy (2006)
Short
24 min. Screening
with Dollar Babies A
Directed by Brian Haynes

Briggs Sheridan is not that bad of a guy, but he is going to have to fake it if he wants to survive the next four days—but the plan backfires and the blood pours down! *Popsy* was shot in January/February of 2005 over 5 days. It didn't actually complete editing until September of 2006. *Popsy* is Brian's only film to date.



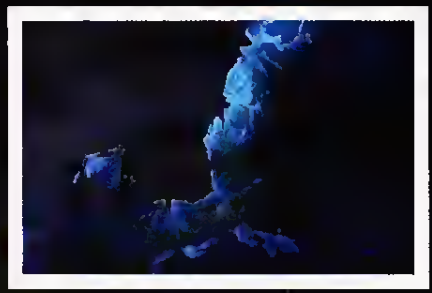
Rainy Season (2002)
15 min. Screening
with Dollar Babies B
Directed by Nick Wauters

A couple goes to vacatioo in their oewly purchased summer house, but when they arrive, they are warned by the locals to leave and avoid a horrible curse on the land. Then the scary toads show up. *Rainy Season* was shot at the Paramount Ranch in the Santa Monica mountains.



Strawberry Spring (2001)
8 min. Screening
with Dollar Babies A
Directed by Doveed Linder

Strawberry Spring is a strange and magical time that comes like a warm embrace after a harsh winter — aloog with a shadow of death. The short is a fluid, foggy voyage through the mind of a character captivated with a series of local murders. Director Doveed Linder went on to write, produce, and direct the feature film Defiance, an action-western that is currently distributed through Lions Gate Films.



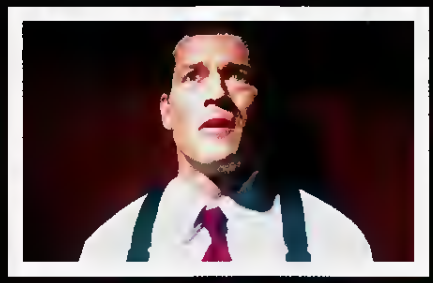
The Man Who Loved Flowers
(2010) - Short
9 min. Screening
with Dollar Babies B
Directed by Chris Harrison

Flowers in hand, a vibrant young man searches for his true love Norma, only to deliver a bouquet of terror to an unsuspecting young woman. The film was shot over 5 days on a budget of about $3000, with equipment donated, and the cast and crew donating their time.



The Road Virus Heads North
(2004)
21 min. Screening
with Dollar Babies B
Directed by Dave Brock

After purchasing a macabre painting at an estate sale, retired horror novelist Richard Kinnell suffers nightmarish consequences. *The Road Virus Heads North* feels stylistically much like a Stephen King penned episode of The Twilight Zone. Dave Brock has a Masters Degree in Film Production from Ohio University in Athens, Ohio.



Umney's Last Case (2006)
18 min. Screening
with Dollar Babies A
Directed by Rodney Altman

Clyde Umney is a private detective who discovers that his reality is oot exactly what he believed it to be. Originally from Pittsburgh, Pennsylvania, Rodney Altman went to college at New York University's Tisch School of the Arts.



FESTIVAL PREMIERE

SATURDAY APRIL 9TH, 1:30 P.M.

(CAST & CREW Q&A TO FOLLOW SCREENING)



CLOSED FOR THE SEASON

SNAOOWCAST PICTURES IN ASSOCIATION WITH SNAOOWCAST ENTERTAINMENT PRESENTS A JAY WOELFEL FILM "CLOSED FOR THE SEASON"
AIMEE BROOKS DAMIAN MAFFEI WILLIAM WATERS AND JOE UNGER AS "THE CARNY"
COSTUME DESIGNER STEPHANIE ROSE SPECIAL CREATURE EFFECTS BY ALTERIAN INC. SPECIAL EFFECTS MAKEUP BY EMMY OSICKA VISUAL EFFECTS THE ZOO FX
MUSIC BY JAY WOELFEL PRODUCTION DESIGN BY ANOREW LAMARCNE MARISCHA SLUSARSKI DIRECTOR OF PHOTOGRAPHY JOSE CAROENAS, SOC SOUND DESIGNER SEANN FLYNN
CO-PRODUCER BETH RYPEL ASSOCIATE PRODUCERS BOB OUECKER RICHARO OUECKER GARY HARRIS T.C. RYPEL GARY ELLISON
EXECUTIVE PRODUCERS JERRY WHITNABLE RANOY BAIRO JAY WOELFEL PRODUCERS JAY ELLISON JON O. WAGNER WRITTEN AND DIRECTED BY JAY WOELFEL

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ARTIST VIEW ENTERTAINMENT

SHORT BLOCKS

Horror!
A phantasmagoria of gory, haunting tales!
90 min.

1) Seratonin
2) The Curse of Micah Rood
3) Peekers
4) Enter The Dark
5) The Devil's Toy
6) An Evening With My Comatose Mother
7) The Key to Annabel Lee

Serials!
Comic books and sci-fi superheroes!
80 min.

1) Billy Baxter and The Mystery of Dr. Amazo
2) Street Angel
3) Max Neptune and the Menacing Squid

Monsters!
From classic to unexpected, the creatures of cinema!
80 min.

1) Zombiefication
2) Earwigs
3) O Solitário Ataque de Vorgon
4) The Sleuth Incident
5) A Tragic Tale of Flies and Men
6) Bedtime For Timmy
7) Broccoli Monster
8) April
9) The Urge

The Reel!
Twisted and fantastic visions of life, death, and the world around us!
105 min.

1) DemiUrge Emesis
2) Unearthed
3) Between Heaven and Hell
4) Deriva
5) Solatrium

Dollar Babies A
100 min.

1) Strawberry Spring
2) Home Delivery
3) Autopsy Room Four
4) Flowers for Norma
5) Umney's Last Case
6) Popsey

Dollar Babies B
100 min.

1) Paranoid
2) The Road Virus Heads North
3) Disciples of the Crow
4) The Man Who Loved Flowers
5) Rainy Season
6) Night Surf

SCHEDULE OF EVENTS

FRIDAY, APRIL 8

Main Screen

12:00 - Zombie Beach
1:30 - Dollar Babies A
3:30 - The Inheritance
5:30 - Horror! Shorts
7:40 - Dollar Babies B
9:20 - Dollar Babies Panel
10:40 - Downstream

Screen 1

11:45 - Crustacean
1:30 - Wanderlost
3:15 - The Feed w/ Derailed

Screen 2

12:00 - Boneyard Collection
2:00 - Monsters!
3:30 -Independent Film Panel

SATURDAY, APRIL 9

Main Screen

12:00 - Serials!
1:40 - Closed for the Season
3:50 - The Reel!
6:00 - Masque of the Red Death
7:30 - Masque of the Red Death Panel

Main Screen

9:15 - Dracula (1931) 80th Anniversary Panel
10:00 - Dracula (1931)

Screen 2

10:00 - Repo! The Genetic Opera w/ Intro from Cast and Crew

SUNDAY, APRIL 10

Main Theatre

12:00 - Castle Freak w/ Corben Shorts
2:15 - House on Haunted Hill
3:30 - Vincent Price Centennial Panel
4:30 - Call of Cthulhu w/ AM 1200, & Late Bloomer
6:30 - Lovecraft Panel 1
7:20 - Awards Ceremony
8:00 - Last Lovecraft w/ Frank Dancoolo
9:30 - Lovecraft Panel 2


H.P. LOVECRAFT FILM SELECTIONS

H.P. Lovecraft in Movies

By Aaron Vanek

Howard Phillips (H.P.) Lovecraft has bad a monumental effect on art and culture, described by Stepben King as "the twentieth century's greatest practitioner of the classic borror tale." Although Lovecraft spent most of his life in Providence, Rhode Island, his imagination and writing were unbounded visions of the cosmos from beyond bumanity's narrow view of the universe.

Lovecraft literature is notoriously difficult to adapt. Andrew Leman, founder of the H.P. Lovecraft Historical Society and director of the period-faithful flick *The Call of Cthulhu* says, "Most of HPL's stories are not dramatic in a cinematic sense; they are not about human relationships and don't feature action-oriented plots. They are about things so big and abstract that they cannot even be described." Still, since 1963 with Roger Corman's Vincent Price-starrer *The Haunted Palace*, based on "The Case of Charles Dexter Ward", filmmakers around the world have been inspired by and have adapted Lovecraft.

Working outside the Hollywood system, these independent moviemakers rely on creativity and passion instead of big budgets and movie stars. For more than forty years, DIY cineastes have tunneled underground depths of cosmic horror, much like Lovecraft's writing for the cheap pulp magazines of his time. Total artistic control is common in these tiny gems—rampaging special effects and glamorous faces are not. With a little digging, strange, bizarre, brilliant things can be seen on film and video that rarely see the inside of a cineplex. Leman says, "Lovecraft's fiction can set the imagination on fire, and movie adaptations let that fire burn more brightly."

Join us on Sunday, April 10 to experience some of the best Lovecraft-themed movies, courtesy of the H.P. Lovecraft Film Festival.



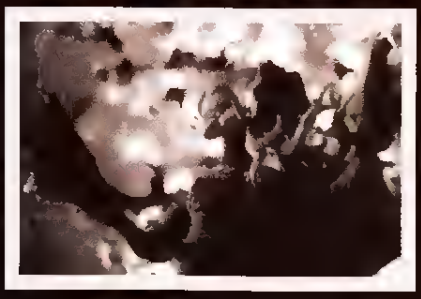
AM1200 (2008)
Short
39 min. Screening
with Call of Cthulhu
Directed by David Prior

Cocky investment analyst Sam Larson has a lot on his mind. After a financial scam goes hurribly wrong, he hits the road in a desperate bid to outrun his guilt. A fragmeot of a radio broadcast that may or may not be a distress call lures him to an isolated transmitting statinn and into a terrifying mystery.



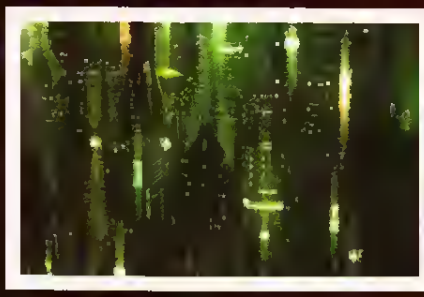
Castle Freak (1995)
Feature
90 min.
Directed by Stuart Gordoo

A troubled couple and their blind daughter come to Italy to visit a 12th Ceotury castle they've inherited. Soon they are plagued by unexplaioed ooises, mysteriously broken objects, and the daughter's claims of ao unknown oocturnal visitor. Starring Jeffrey Combs and Barbara Cramptnn.



Call of Cthulhu (2005)
Short
47 min.
Directed by Andrew Leman

A dying professnr leaves his great-oephew a collectinn of documents pertaining to the Cthulhu Cult. The nephew begins to learn why the study of the cult so fascinated his grandfather.



Frank DanCoolo:
Paranormal Drug Dealer
(2010) - Short
8 min. Screening with
The Last Lovecraft:
Relic of Cthulhu
Directed by Andrew Jooes

Jones has brought his animatioo aesthetic to live-action, and the result is original, hilarious, and a leap beyond the imaginatioo.



Late Bloomer (2007)
Short
13 min. Screening
with Call of Cthulhu
Directed by Craig Macneil

Official selection at the Sundance Film Festival, *Late Bloomer* is a compelling and humorous short film about 7th grade sex ed class gone horribly wrong.



Dagon, The Canal,
Recognition
16 min. Screening
with Castle Freak
Directed by Richard Corben

A trio of short animated films by famed comic book artist Richard Corben, based on the works of H.P. Lovecraft.



The Last Lovecraft:
Relic of Cthulhu (2009)
Feature.
76 min.
Directed by Henry Saine

Jeff is an ordinary guy that is stuck at a dead end job with a boring life, but when a strange old man gives him an Ancient relic and tells him that he is the last bloodline of H.P. Lovecraft, He and his friend Charlie embark on an awesome adventure.

LOVECRAFT PANEL 1

AARON VANEK, CALL OF CTHULHU
DIRECTOR ANDREW LEMAN AND OTHERS

LOVECRAFT PANEL 2

CAST AND CREW OF THE LAST LOVECRAFT

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The Masque of the Red Death

(1964) - Feature
89 min.
Directed by Roger Corman

An adaptation of the Edgar Allen Poe classic by Producer and Director Roger Corman, starring Vincent Price. A European prince terrorizes the local peasantry while using his castle as a refuge against the "Red Death" plague that stalks the land.

House on Haunted Hill

(1959) - Feature
75 min.
Directed by William Castle

Frederick Loren, played by Vincent Price, has invited five strangers to a party at a house with a brutally bloody history, that is now rumored to be haunted. He is offering each of them $10,000 if they can stay the night. As the night progresses the guest begin to discover the rumors may be true.



VINCENT PRICE CENTENNIAL PANEL

VICTORIA PRICE & WILLIAM MALONE

THE MASQUE OF THE RED DEATH PANEL

ROGER CORMAN, VICTORIA PRICE, WILLIAM MALONE


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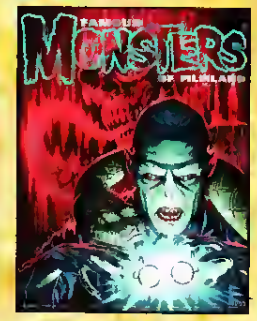
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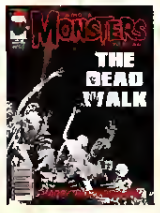
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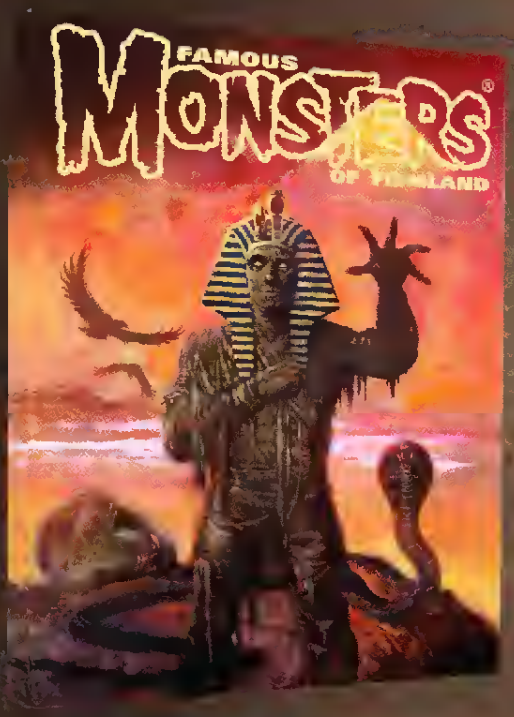
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FANGS FOR THE MEMORIES

JAY FIFE



Long ago in the magical time that was the 1970's, a young boy fueled his furious creativity on sugary drinks, comics, classic monster movies and of couse, many issues of *Famous Monsters of Filmland*. The impressionable young lad took to drawing the great moosters he saw in those movies and that great magazine and continued to do so throughout the years. Diverting only for college and a career in graphic design, he continued to draw, adding portraits and sexy pin-ups to his portfolio Years later, he grew to he an older fellow with art credits in several indepeodant comics and one gentleman's magazine. Continuously drawing, Jay Fife pushes to keep innovaiting his art and getting it in front of those who love fantasy, horror, science fictioo and geoeral geekery as he does. He sometimes also writes passages in third person. He now enjoys the reputation as an accomplished pencil artist producing images of beautiful women, heroic warriors, movie stars, sports heroes, and of course the occasional famous monster.

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ACK-NOWLEDGMENTS:
Cynthia Brown, Aaron Vanek, Bernd Lautenslager, Jay Holben, Peter Sullivan, Sean Fernald, Spooky Dan, Jordan Moore, Simone Bartesaghi

Special thanks to Kevin Burns and Joe Moe
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FAMOUS MONSTERS PRESENTS: IMAGI-MOVIES FILM FESTIVAL GUIDE
2011 FIRST PRINTING. Published by Movieland Classics, LLC.

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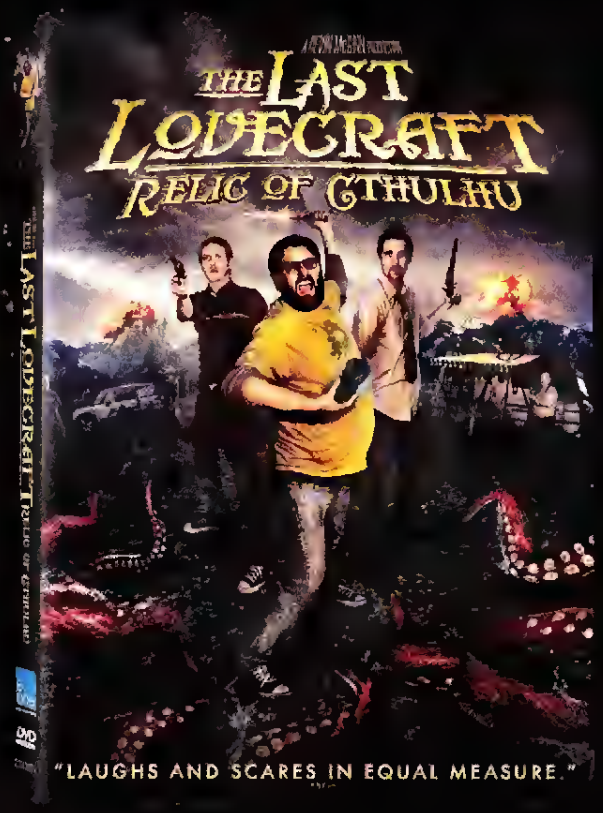
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THE LAST LOVECRAFT:

A HORROR-COMEDY OF COSMIC PROPORTIONS

BY HOLLY INTERLANDI



'Comedy' is not the first word that comes to mind upon thoughts of reading H.P. Lovecraft. Tentacles? Sure. Florid, wheezing descriptions of New England architecture? Definitely. But comedy? Lovecraft's most famous works take themselves entirely too seriously.

There is, however, a vague thread of ridiculousness that runs through 'Herbert West: Re-animator', and the filmmakers of *The Last Lovecraft* have successfully harnessed that objective humor, bringing it to the forefront of a nerd-tastic comedy.

In the movie, two cubicle workers (Devin McGinn and Kyle Davis), one of whom happens to be the 'last living descendant' of Lovecraft, enlist the aid of a supergeek (Barak Hardley) in their quest to protect an ancient relic from falling into the hands of the Cult of Cthulhu. The collective inside joke, of course, is that Lovecraft HAS no descendants—he died young, poor, and childless. Nearly everything surrounding his later life and demise is tragic, in fact, which makes the humorous treatment of his legacy all the more deliciously irreverent. You can almost hear the archivists whining.

What *Last Lovecraft* does so well is prove that in 21st century geek-context, Lovecraft's 'horrifying' visions are kind of hilarious. This is wonderfully illustrated in an animated comic book sequence in which Cthulhu hangs with the dinosaurs and then rips a tyrannosaurus in half. According to film commentary, the entire movie was built around this clip—a kind of 'Cthulhu mythos for dummies' that seems more than a little absurd when so neatly encapsulated. [The film's director, Henry Saine, claims that talk of making a serious Lovecraft movie only lasted for 'about 10 seconds'.]

This film is full of geek jokes. Comic book references—including the aforementioned 'Cthulhu mythos for dummies' panel sequence—abound, and by the end of the film, the main characters' various Cthulhu-related exploits have been adapted into a comic series (and appropriately fanboyed by a jaded twelve year old). In an early scene, a sexual encounter is interrupted by a 'first edition' action figure falling off a shelf—as if to say, *this, ladies and gents, is why geeks do not get laid.*

We're not offended. Really. We understand things about the movie that others so clearly would not (see: practicing dutifully for imaginary battles by the use of pool noodles as weapons). Henry Saine comments, "We're all geeks, Devin and I especially, so we weren't consciously thinking about a target audience as [much as] we were just making something for ourselves. ... My cousin made me a set of larping [LARP-Live-Action Role Playing] swords from PVC pipe and duct tape, and after [he beat] the holy hell out of me with them, I figured there needed to be a training scene with these and some pool noodles. [Still], one of my favorite experiences through our festival run was hearing huge laughter at the bigger moments, and then that one person laughing *alone* at a lesser-known geek reference."

Devin McGinn actually wrote the film, and he seems the most comfortable with the scrip's brand of nerdy comedy, but all the actors do a brilliant job of being cheesy—echoing both old horror films and more recent screwball comedies. The whole film carries the effect of a Lovecraftian *Shaun of the Dead*, or of the more obscure (but not less hilarious) indie take on slasher flicks, *Murder Party*. And like both of these films, *Last Lovecraft* is true to its 'horrifying' origins—featuring enough arterial blood spray and fake intestines to fund a cannibal convention. Likewise, no genre cliché is left untouched—not scantily-clad beach bunnies, nor the 'wise old crazy man', played so drolly by Gregg Lawrence. He even carries the film's most memorable moment of dialogue: "You guys ever been... fish-raped?"

Of course, the whole thing ends in an explosion. It *has* to. According to Saine, "If I got up for a Q&A and everyone there simultaneously exploded and I was covered in their entrails and blood with their shredded brains dripping off my face, I'd say we'd done our job."

I hesitate to say that Lovecraft would be proud. He wrote about things that horrified others, so perhaps what amuses us would have horrified him. But the film's contemporary audience—particularly comic book geekdom—is bound to laugh, wink, and nudge their way through every scene. Heh—General Starspawn. Fish people. Samurai goldfish. Get it?

DOWNSTREAM

A Filmmaker's Journey

by Philip Kim



Writer and Producer Philip Kim on the red carpet with DOWNSTREAM actors Elizabeth Ann Roberts & Jonathon Trent

It was the summer of 2007 and I was prepping for my first feature film and—for those of us who can remember that far back—it was a time when money grew on trees and gold lined the streets. . .ok, not really. More accurately, 30 years of bad government monetary policies created an explosion of money that came pouring out of that extinct beast, the home equity.

As my town went into a 36-hour blackout thanks to Ken Lay and Enron, I sat in my dark kitchen wondering if there had been another summer remotely as dry and hot as this one. Fires were blazing across the country and water shortages were all the rage. The fear of peak oil had been the talk for over seven years ever since the term "rolling blackouts" entered our lexicon. I saw my two boys and thought, "What will the world be like for them?" I was going to do something about it. I was going to make another film. It would be called *Downstream,* and everyone will see what it will be like if we continued down this path of destruction. In November of 2009 I got to writing this script. The story was pretty typical of a post-apocalyptic America, but with my own twist—because every story's got to have a twist. There was brutality, rape, bad bygiene, hunger, and rape.. again. It was a bad place and I wanted to tell my fellow Americans something they surely must not have known.

Now that I had the story taken care of I was going to use the best technology a low budget film could afford. I saw the test footage of the Red One camera and it blew my mind. This was the great equalizer for the indie filmmaker. The proverbial "One Ring", if you will.

Downstream made history by becoming the first feature to ever be shot on the Red One camera with its firmware 13 upgrade. Up until firmware 12 the process was very unstable. There were warnings from industry veterans about relying solely on the Red One for any serious production. There were other issues with the Red—except for the 1st 100 prototypes there were none available. The camera was suffering from major manufacturing setbacks and software glitches, causing almost a 12-month delay from the original ETA. Living on a hope and a prayer we planned to switch to 16 mm if we couldn't get the Red. As we rolled into the final days of pre-production and into principal photography the Red Cameras arrived with the first stable firmware version 13. Two more updates followed during our shoot. We took three cameras and assembled a team of very fine union actors. Short of some bad CF cards and operator error, the machine worked flawlessly.

Once in a great while enough mercy and grace are bestowed upon a production that make the whole thing happen. This was one of those defining moments in history that was truly under-



Wes Keller is a young man living in a world where oil has collapsed, the food supply has been wiped out, and cancer rates for women have skyrocketed, depleting the female population.

In a barbaric environment where bio fuel, batteries, bullets and people are currency and marauders roam free, Wes tries to escape to a mythical world run on cold fusion "Plutopia," a place that may only exist in the mind.

THE BILL IS DUE. 'Downstream' is a view of the not-so-distant future. We follow a young man as he pays the price for society's decadence.

Don't you wish it had been a simple zombie apocalypse?

appreciated at the time. There continued to be no shortage of production problems but, in the end, the film turned out amazingly thanks to the spot-on performances and a handful of dedicated crew members. Post-production also had its issues too. This is a familiar tale I am told. I was not going to give up though. After moving through many editors and sound designers I finally ended up with Hollywood DI, White Rabbit Studios, and Tree House music to finish this film. These three companies delivered *Downstream*'s final cut and I am forever in their debt. You would be amazed at what talented people can do. The film looked so good. I paused and asked myself if it was all worth it. The answer—Yes.

You might think the film's finished, right? It looks like it was shot for 4 times the budget, right? You think we're done? Not by a long shot. The film now needs to be sold. This is where it got really ugly. We were courted by quite a few independent distributors. The sweet talk and the accolades made me feel like I was the next Guillermo Del Toro. This part is very important—so listen carefully. Independent film distributors and sales agents are not in business to make filmmakers money.

We were picked up immediately. The distributor sold five international territories and collected lots of money. After some nasty talk—not the good kind—and a formal arbitration, I have yet to see one dime or any accounting. Since then I have had almost two-dozen agents and companies offer distribution similar to the last guy. No advances and no way to collect. Because if you look at most distribution contracts, they include a binding arbitration clause which forces parties to arbitrate under IFTA rules. Guess what? IFTA is a distributors alliance. Producers have no real representation in this organization. What is wrong with this picture? You see, IFTA is geared to protect the indie distributors. It's best you stay away from that binding arbitration and have the option to go to a real court with impartial judges not aligned with IFTA.

So I decided to start my own distribution company. In 2008—as I was making my "end of the world" movie—the world ended. A couple of bad home loans blew up and it caused every part of the world to financially collapse. Banks stopped lending in all industries including—you guessed it—the film industry. This caused a large number of small independent distribution companies to close and the survivors to find more creative ways to make up the short fall...that would be to not even attempt to pay the filmmakers, if at all possible.

Moving on to the next obstacle, I wanted my film to go theatrical? Not a chance, unless I wanted to lose lots of money...again. People have too many choices. Many theaters are on the brink of closing. The big multiplexes have the money to move into digital projectors that are financed by the studios. The 35mm art house theaters are like ghosts. They are all dead, but they just haven't realized it yet. The studios have figured out it is cheaper to finance the digital print projectors than to continue churning out film prints at $7,000 a copy. Now the studios play god, making unilateral decisions on which theater lives and which theater dies. Here is where Darwin would be proud. The studios will only finance projectors to the biggest multiplexes and, in return, the theaters are obligated to run those studio films. Get it?

To make matters worse the DVD market has been shrinking for 4 years. The same dynamic apply here. The studios are also



The DOWNSTREAM Panel



the major distributors of DVDs. They have no need for indie films that they do not own so a film better be so good that it's worth their while to let you in.

Stick with me because there is a happy ending and you can write it. We all got this bug sometime early in our life—the dream to make words come to life. We could have been anything (well, maybe not). Maybe some of us were born only to do this. Evolution happens because of stress in the environment and boy are there stresses today. Like most experiments, the internet and the digital technology that empowered us have also created a strange side-effect. Digital footage gives colorists a greater role, having an impact on the DP's role. Data wranglers take the place of assistant editors. Post supervisors become an integral part of the pre-production. And these jobs may all be done by far fewer people. This is good because there is less money to go around anyways. The work is certainly harder; but the resources are much greater, leaving more money to make amazing films. This is something that the studios don't have.

So where do small indie films end up? VOD. Currently, the VOD market is still in its infancy, but with the demise of the video stores and the exponential growth of the home media devices (Apple TV, Xbox, PSN, etc. . .) and tablets (iPad, droid, etc...) the viewers are turning to the small screen again. The growth of the tablet is projected to be staggering, and the average user spends 4 hours a day on their personal device. This opens up enormous possibilities with a democratization of an industry that has always been for the insiders. Can you say micro-transactions? $2.99 per rental and $9.99 per purchase and the producer gets half. If you own a property and you get 10,000 rentals a months at $1.50 to the producer (you), that's a revenue of $150,000.00 per year. Then add 2,000 VOD purchases at $5.00 and you've got an additional $120,000.00. The question is: will you get that much traffic? On a planet approaching seven billion people these are reasonable numbers. But this brave new world still has old world limitations. That is where known brands like Famous Monsters of Filmland or Dread Central become your allies.

Downstream will be the test. It will be sold with the FM marketing behind it. Wish us luck. It's been a long journey. . .and it's got a bit longer to go.

In the end, making pictures move is not magic and doesn't have its own set of ethereal or heavenly rules. Gravity and natural laws still prevail. Life and filmmaking are more about what not to do then what to do.

Downstream will be available on VOD July 29, 2011.
www.DownstreamTheMovie.com

Jonathan Martin, director of
An Evening with My Comatose Mother
Winner: Best Short

My film, *An Evening with My Comatose Mother*, is first and foremost a throwback. Personally, I think horror films have been in a bad place for a very long time and the overall sense of fun and wonder has been lost and instead has been replaced with gratuitous gore or sex, among other things.

We set out to make something that would fit right into 1984. When writing the script I intentionally used the classic archetypes of horror. I also knew that despite the low budget we would have on the film, it needed to feel *BIG*. To help achieve this goal, I recruited make-up effects artist Chris Hanson, whose work includes *Hellboy*, *Men in Black*, and more. Another major piece was to have an original score, which I hired composer Kevin G. Lee to create. Other elements included elaborately decorated sets, fun costumes, and great camerawork. With all this in place we still only had $10,000 to make what had become a very ambitious film. A lot of favors had to be pulled and some tough decisions had to be made, but we were able to do it.

I'd have to say that we have had a huge response to the film at festivals so far. I think the audiences are really responding to the old school nature of the film. I've had huge ovations at festivals, we've sold out a 300-seat theater for our premiere, and we've won several awards. As of this moment, we've been made the Official Selection of 19 festivals around the world, and I fully anticipate more to come.



THE STAN WINSTON SCHOOL

Stan Winston had a passion for filmmaking. Not only did he run one of the most acclaimed effects houses in Hollywood, throughout his career he had a hand in all aspects of filmmaking. He was a writer, a director, a producer, even an actor on a couple occasions. Accompanied by his legion of trained, talented artists, since the late seventies Winston's creatures have frightened and inspired millions of film fans. From *Aliens* to *Avatar* to Winston's own film *Pumpkinhead*, much of the world of special effects has been birthed and molded in the Stan Winston studio.

BY MADELEINE KOESTNER

Sadly, Winston left this world far too soon, but even in his absence his legacy continues. Winston's son, Matt Winston, and his son in law, Erich Litoff, have decided to pass on over 40 years of work and knowledge that Winston developed by opening The Stan Winston School of Character Arts. They're calling it the new family business.

The Winston family and his many protégés, who are already leaders in the industry, will be teaching the lessons themselves. There will be classes covering all the angles of making a film with special effects, from the necessary steps in building an effective character to coordinating with the other departments of a film crew, as well as lessons in building and operating animatronics. They will teach sculpture, life casting, fabrication, performance lessons to teach acting skills, classes on directing creature performances, script breakdown, character development, and post production. These are just a few of the topics that will be covered in the school, pulling back the curtain, and offering a curriculum that will teach the method of character arts, from practical to digital.

"This is a great way to pass on learned knowledge. The old techniques are not dead by any means and can really stretch a dollar. You're not going to make Avatar for $5,000," Matt says. "But you can do a lot with just a little, and this is a school that teaches you how. One creature suit can go a long way." Erich finishes his thought.

Any special effects artist will understand how subtle and graceful make up effects can be very successful. The Stan Winston school of Character Arts aims to be a great place to learn how to do it, aesthetically and on a budget.

And not only was he a forerunner in the world of practical effects, Stan Winston was a massive proponent of digital effects. He co-founded Digital Domain with filmmaker James Cameron. He embraced it as a new tool, but never felt the old tools should be done away with, merely combined with the



new. They are calling this the Hybrid method; do part of the practical and use the digital tools at your disposal to enhance it subtlety and fix all the problems of the past.

"My father used to say, 'the trick to a great effect is to make the effect disappear'," Matt relates. The perfect effect is not digital or practical; it's magic. If a prosthetic piece that has been built for an actor tears, or the make-up that is blending it into their skin smudges, it will be noticeable in your footage. Now filmmakers have the option of going in during post production and correcting all the minor mishaps that occurred on set. Ideally, the audience won't be able to tell the difference between what was done on-set and what was done in post. This illusion is what gives the creature life.

Examples of all these methods can be found in Stan Winston's body of work. When he worked on the 2006 werewolf film *Skinwalkers*, all of the wolves wore prosthetics, and most of the effects were practical. In post, the eyes of the actors playing the werewolves were altered slightly utilizing digital tools and were adjusted to be just a little further apart. Subtle differences like that are barely noticeable, but will have a profound result on the way the audience sees the character. Whether or not it can be articulated why, it will register in the mind of the viewer that something is strange and exciting.

The last thing that Matt and Erich emphasize is the importance of not only learning about special effects, but how the effects team will interact with the rest of the crew. "You can spend months on a creature, but if you get to the set and they don't know how to light or shoot it, it's going to fail," Erich says.

The secret is knowing it all. Partnered with the Gnomon School in Los Angeles, the Stan Winston School will host hands-on workshops, but it won't be limited to only those who can attend. Online videos and DVD lessons will be available so that students can customize their curriculums.

As one of the biggest creative minds in genre filmmaking, Stan Winston contributed an immeasurable amount to the world of movies. Famous Monsters will be keeping an eye on the school as it creates a dedicated breed of filmmakers, sharing Winston's skills and knowledge of cinema creatures that will keep his passion alive.



Top: The Turkish poster for PUMPKINHEAD
Left: Promotional poster for AVATAR

Sean Hennessy, director of A Tragic Tale of Flies and Men
Winner: The Honorary Forry Award for Creativity

The idea originally came from my brother, Mike, who also served as the composer for the film. In the summer of 2008 he started working for a really horrible boss. His boss would call him to his office to question his work efforts every day. He would leave notes on Mike's desk asking him where he was whenever he would stop by the restroom. He acted like Orwell's "Big Brother". It gave Mike the idea for a film, I loved it, and decided to use it for my thesis project in college, which was this film.

We shot the movie in the fall of '09, on a budget of $2,000. We already had a location: my dad's office building—and at first everything went smoothly. While shooting the bathroom scene where our hero, Greg Samsa, is hiding from the executioners, a sprinkler ended up going off because of the hot lights, pouring nasty black water from the ceiling. Our gaffer was up on a ladder adjusting the light when the sprinkler burst right in his face. It looked like a demon had possessed the building. While the whole crew helped out to get the water out of the building, my dad had to call a sprinkler specialist to rush over and stop the flood. It seemed like the movie would never be completed. My mom discovered another location, and we were able to get back on schedule. We ended up wrapping the shoot, which I thought would never happen.



The festival was an amazing experience, especially to be around true fans of horror and cinema. Receiving the Forry Award has been the greatest honor, and what it represents means a great deal to me.

AVATAR: THE EXHIBITION

IMMERSE YOURSELF IN THE CREATION OF AVATAR AT THE EXPERIENCE MUSIC PROJECT | SCIENCE FICTION HALL OF FAME

BY PHILIP KIM



Yuri Bartoli, Giovanni Ribisi, Glenn Derry, James Cameron, Laz Alonso, & Richie Baneham



Before Paul Gardner Allen become one of the world's wealthiest men and revolutionized computing, be used to be like you and me—well not quite like you and me—but he dreamed of an amazing future that otherwise wouldn't exist without visionaries like James Cameron, Forrest J Ackerman, or Allen himself.

Fast forward to the year 2000. Experience Music Project (EMP) opens its doors. Founded by Allen and built next to the Space Needle in Seattle, WA, the Frank Gehry-designed EMP was originally a museum created to honor Jimi Hendrix. After financially struggling for 4 years, Allen established the Science Fiction Museum and Hall of Fame (SFM), which opened in 2004. Since SFM's opening it has garnered the support of Steven Spielberg, Ray Bradbury, James Cameron, and George Lucas—to name a few.

11-years-young this summer the Museum has not only become a repository, but a living and interactive experience for Sci-Fi loyalists. We caught up with Brooks Peck, the curator of the SFM, to get the tour of the brand new Avatar: The Exhibition shortly before the christening blue carpet event with James Cameron and the cast and crew of the film.

The entry into the attraction was through empty stanchions, double doors, and black curtains into what appeared to be a loose replica of the science deck set from the film. There were windows that looked out into the heart of the exhibit, and below it was a massive touch screen that displayed information through the placement of square tablets the size of a drink coaster. The core of the exhibit was divided into two sections. The first section was filled with actual movie props and set



James Cameron operating the Fusion 3D camera on location in Wellington, New Zealand



Visitors can re-create a scene in the performance capture simulator

pieces, such as the Amplified Mobility Platform (AMP), Na'vi busts, headdresses, and casts of an Avatar's boots to show the magnitude of their size—and that's just for starters. Though *Avatar* is known for its groundbreaking 3D CGI elements, Cameron created a physical model for almost every virtual model. This helped the 3D modelers and animators capture the qualities of movement and shadows. The second section was focused on performance and actual filmmaking.

The interactive virtual production demonstration and Performance Capture Program that boasted simulations of the mocap facility, which actress CCH Pounder (Queen Moat) describes as a giant airplane hanger of grey that was used in essence like a green screen. The benefit to having 170 cameras simultaneously shooting every inch from virtually every conceivable angle allows an actor to give 100% of their performance, including parts that would normally be held for close-ups during conventional filming. We were one of the first visitors to test out this simulation and it was mind blowing. Many wonder when it comes to the mocap, how did Cameron direct with no real point of reference, just a large building devoid of any type of sets, whatsoever? Virtual Camera is the answer. Using the Virtual Camera, Cameron could film the actors after they'd gone home. After being recorded, actors' performances were fed into a computer-generated world that contained a simplified version of the locations seen in Avatar. The recorded performances drove computer-generated characters who would act out the scene in these digital environments.

Cameron then "filmed" those scenes using the virtual camera, which is like a window into the world of Avatar. Cameron could point that window wherever he wanted as the recorded scenes played. He could replay the scenes again and again, trying new angles until he was satisfied with the shot. The virtual camera's location and point of view were saved and sent to computers that rendered the final movie at high resolution.

While touring the exhibit, Peck shared what he hoped the visitors would take away from the experience. "Hopefully people come to an exhibit like Avatar and learn a little something about the behind-the-scenes of the filmmaking so they'll go and say, 'I can make a movie and I am going to get my camera out and try some animation. I'm gonna fire up some 3D modeling.'"

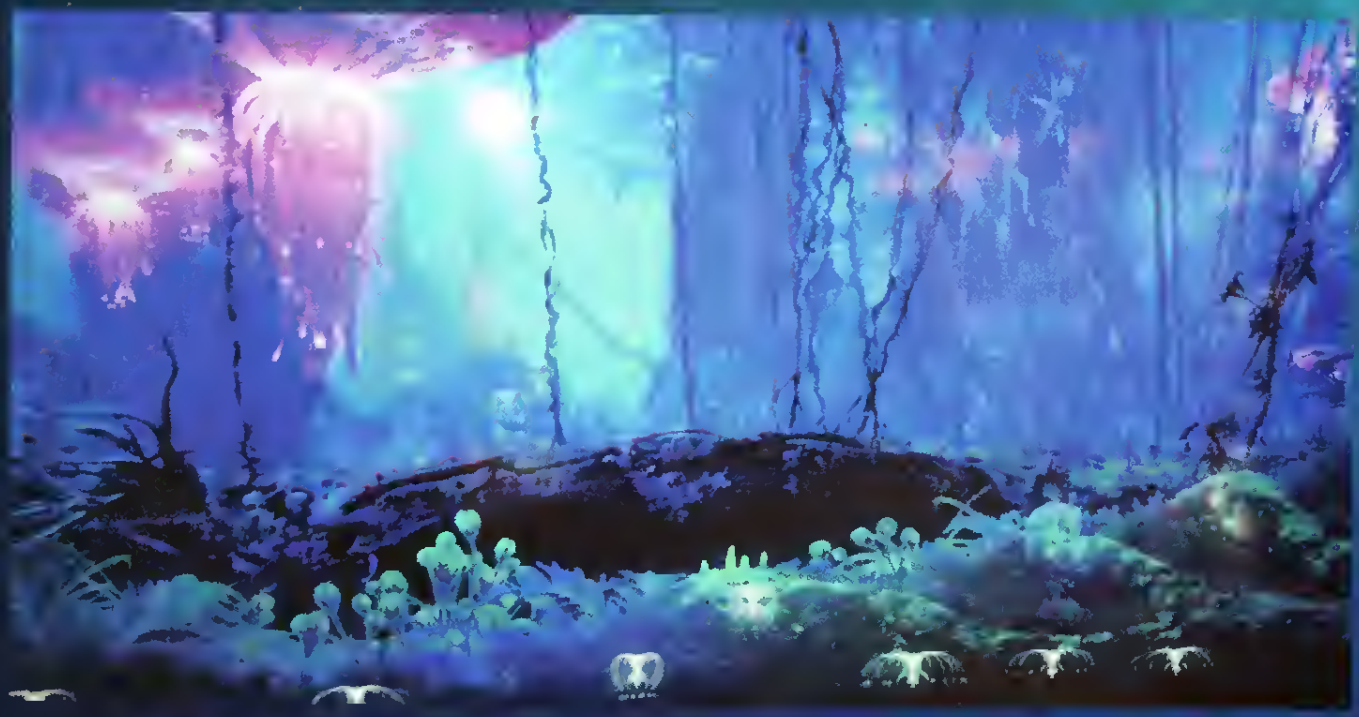
And what is the overall purpose of EMP|SFM? Peck explains,



A "wet-suit" used in filming to translate body movements for CGI



Filmmakers captured aircraft and flying creatures motions by hand



Before entering the exhibit, museum-goers can see if Eywa will choose them

"Our mission is to amplify contemporary creative culture. That is to say, people enjoy a movie like *Avatar* and now they can come to an exhibit about *Avatar* and learn the behind-the-scenes. That just increases their awareness and their understanding and gets them more involved in the arts, and hopefully inspires them to at least consume more arts, get more into the arts and maybe do it as well. Also, when it comes to the science fiction hall of fame, specifically, there's this message we want to get out that these ideas come from people—things we're so familiar with about spaceships and teleportation and time travel. Every one of those ideas we look back and say there was a first time that they were first talked about. Here's how people reacted. Here's what the arts were doing and what the cultural reaction was. Take an exhibit like battle Star Galactica. It's a cool show. But it's a war story here in a country during wartime. And that interplay between real life and the arts is very key. Science fiction is this." Peck, who was an entertainment journalist in his previous life, truly believes appreciation of the arts makes life better—and we agree.

So what can we expect in the future from Brooks Peck and Paul Allen's dream museum?

Peck is happy that there will always be subjects. The Museum is working on an exhibit about horror films—did you catch that? "We are dahbling in filmmaking, and horror films are really a way to sink our teeth into it."

And for tbose who are saddened, or even alarmed, about the removal of Forry's exhibit, Peck promises thiat, "In a year we will open up the sci-fi hall of fame exhibit." He promises that wbat ever the future subject may be, the EMP|SFM will do what they do better each time. In closing we asked him his personal feelings about the role he has been chosen to play in the EMP|SFM saga.

"I am in nerd heaven."



Curator Brooks Peck with the Amplified Mobility Platform

BELA LUGOSI JR.: SON OF DRACULA SPEAKS

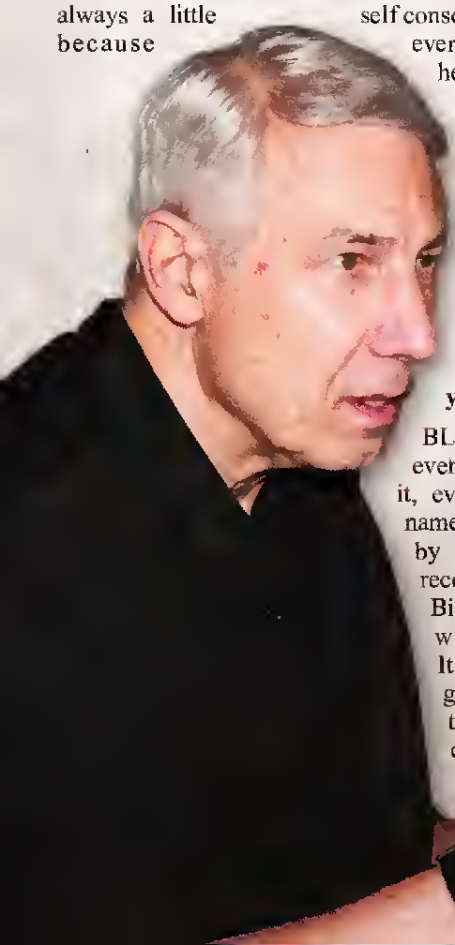
INTERVIEW BY SEAN FERNALD
WRITTEN BY MADELEINE KOESTNER



Saturday night of the Imagi-Movies film festival, a familiar face joined Famous Monsters for a chat. At first glance, you might actually mistake him for his iconic father, Bela Lugosi. Not only do they share the same name, but the same startlingly good looks and intense gaze. Bela Lugosi Jr. was more than happy to sit down with us and reminisce about growing up with the most notorious vampire in all of cinema, *Dracula*.

Famous Monsters. Bela, you were born in 1938. *Dracula* was shot in 1931, so you were a child, growing up with your father, who was already a well respected actor. What was it like for you balancing your father and this iconic figure?

Bela Lugosi Jr. You're right, he was a good actor, and very accomplished. The fame came from the movie *Dracula*. You know, children don't like to be in the lime light. So I was always a little self conscious being out with Dad, because everyone would know who he is. In fact, all he'd have to do was walk into a room and everyone would know he was there. He had such stage presence, his personality was felt.



FM. Was that daunting for you? Everywhere you went, people would know you for your father?

BLJ. Believe it or not, everybody comments on it, even when they hear the name today. Not a day goes by where someone doesn't recognize it. I used to go by Bill because I thought that would deflect attention. It didn't work. I started going by Bela around the time I got out of college.

It's amazing, very few people this many years after their death are still in the awareness of the population. The fans come and express the nicest things to me about Dad. It's not changed for my whole life.

FM. You have your father's striking good looks! You resemble him.

BLJ. [Laughs] Well, it's dark in here.

FM. Why didn't you pursue acting?

BLJ. Good thing I didn't! For a couple reasons, one, I don't have talent! For another thing, to be an actor you have to have the fire in your belly to do that. And I don't. Had I done that, I would have always been compared to my dad, and that would have been a tough act. What he told me is that I should do something that gives me independence. He thought that in being an actor you become very subject to producers and agents.

FM. When you first saw *Dracula*, what was your initial reaction?

BLJ. I appreciate the movie now, but I remember when I first saw it, well, that was just Dad up there! I wasn't very impressed. I am now, of course!

FM. That's remarkable, there was no make-up, no fangs! All Bela. Were there any other movies that your dad spoke about, that he remembered fondly?

BLJ. Yes, other than when he spoke of roles prior to *Dracula*, there were two movies I remember he mentioned he liked. *White Zombie* was the first. Apparently, they had some budget problems, and he actually took over some of the directing during the movie. He was pleased with the way that came out, even on such a low budget. The other motion picture was *Son of Frankenstein* , where he played Igor. He really enjoyed the chance to do comedy. He'd done more of it in his prior career.

FM. You say your father enjoyed comedies. What was his reaction to the Abbot and Costello movies?

BLJ. Really the comedy was left to Abbot and Costello, so it wasn't a comedy part as far as he was concerned. He was the straight man in



Abbott and Costello Meet Frankenstein. I was on the set for that movie. I recall that on that film, it was quite a dark and somber stage. They actually had two people that they had hired to make jokes and pranks. My Dad was a very serious actor and I don't think he appreciated those people. Dad would study his lines all night, and on take one he would get it right. Other people in his scenes would need take fourteen, take fifteen, sixteen, which bothered him a little bit. It really wasn't a comedy role for him.

FM. Was he a perfectionist in that way?

BLJ. I used to watch him study his lines. He'd go over every word in every line to find out which word he wanted to emphasize in that line. Then he would annotate the script. He spent hours and hours studying.

FM. Did your father ever feel pigeonholed doing horror films?

BLJ. Yes, he expressed that he was really disappointed that he couldn't give audiences his other performances. He had talent in so many other areas. Once he was a success as a horror actor, he was stuck. He called it his blessing and his curse.

FM. Were there ever any other famous monsters that came over to your house?

BLJ. [Laughs] No, no monsters! My Dad's social friends were not the Hollywood crowd. In fact, his life was much different than most of the Hollywood crowd. He didn't come to America until he was already



Carla Laemmle recites her line from DRACULA for Bela Lugosi Jr.

an accomplished star in the country where he started. He social friends with artisans. They were dancers, singers, musicians, sculptors and painters. And family! Those would be the people at our house at parties.

FM. How much time did you get to spend with your father, considering his fame?

BLJ. Up until the first grade, when I was about six years old, we all lived together. And when I had just started high school, Mom and Dad and I lived together in Los Angeles. After they separated, I visited my Dad regularly. I remember some of his in between years. One year I accompanied Mom and dad, when my dad was doing Summer stock back east, so we drove all the way back east. Dad didn't fly! That was a wonderful summer, since these summer stock things are all in resort areas. So we enjoyed what they had to offer there in the resort towns. We were pretty close at that time.

FM. What sort of books did you father read? And what kind of music did he enjoy?

BLJ. With his Hungarian background, he favored Hungarian music, and that gypsy kind of music. As far as books, he was a consummate reader. He was reading all the time. Newspapers, current events, he read about medicine and geology, every subject! He was always reading something. I was very young at that time. Don't forget, he was fifty six when I was born. I really wasn't aware of the titles of his books.

FM. So your Dad was an avid news reader?

BLJ. Yes, he was! He read the Hungarian newspaper and the english language newspaper. And books on every subject. He was reading all the time.

FM. Was he as serious in life as he was in his work?

BLJ. Dad really valued the close family relationship. He was very relaxed at home and we had a pretty normal life. He'd laugh, and joke. He liked wine, he liked cigars, dancing, and music. He was not the serious person that was depicted in the roles he played.

FM. What happened to that famous painting of your father that used to hang in his home?

BLJ. My son was going to college up in the Bay area, and had a chance to meet the person who had it, and look at that painting. At the time, that person was asking $5,000 for the painting! I said "Whoa, I'm not going to pay five thousand dollars for that!" So it slipped through my fingers. I don't know why it was in someone else's hands. After that, I understand it has been traded two or three times. I don't know who has it now.

FM. What did you think of Tim Burton's portrayal of your father in his film, Ed Wood?

BLJ. There was a lot of license taken, and a lot of things that were derogatory on dad that are not true. The best part of the movie, of course, was Martin Landau's performance. He really captured my dad, but it was at the end of my dad's life and



career, which is not the best part. I'd rather have a wonderful project showing how he got there, rather than the end of his life. And one that would be accurate!

FM: Apart from Dracula, what is your favorite of your father's films?

BLJ. I think *White Zombie* would be it.

FM. I heard parts of *White Zombie* were shot on the same set as Dracula.

BLJ. I didn't realize that! It just goes to show you, I know quite a bit about my father. But I don't know as much as some of his fans!

Bela Lugosi Jr and his family have been successfally keeping his father's memory alive in the hearts and minds of fans all over the world. Currently a comic book series titled "Bela Lagosi Presents" is being published and Issae #1 with cover art by Basil Gogos is available. Issue #2 will be available soon, with cover art by Rick Baker. Another homage to the late actor comes in the form of a selection of Bela Lagosi signatare wines, collected from famous wine regions all over the world. The first vintage is a 2007 Malbec, and is available online at www.southernwines.com.

CARLA LAEMMLE

Interview by Sean Fernald · Written by Madeleine Koestner

Famous Monsters. Dracula was finished in 1930. You were 21 at the time?

Carla Laemmle. Yes, I was born in 1909.

FM. You were Carl Laemmle Sr's niece?

CL. Yes. And my father was Joseph Laemmle. I lived on the Universal lot for a while. It was pretty fabulous. When we came out from Chicago I was just 11-years-old and we moved right into the lot. I could go on every stage and watch the photography and the filming. It was a wonderful life for me! And they had a fabulous zoo on the back lot. Lions, elephants, monkeys, gorillas—you name it, they had it there. I would go there and enjoy all the animals. We had a camel, and this camel was, believe it or not, able to escape now and then and travel up to the front lot where we lived. There was a huge lawn, and this camel was very smart because he knew where this lawn was. He'd start grazing on it, and I'd go out with a bowl of oatmeal and lure him into one of the garages, and then I'd call down to the zoo and tell them I had the camel and to come pick him up!

FM. Carla, do you have a book out?

CL. Yes! It's been a few years. It was with Rick Atkins, the author of *Let's Scare 'Em*, titled *Among the Rugged Peaks*. That's the first line from *Dracula*. It's the story of my life! And it's pretty grim! [chuckles] From the time I was born, I remembered a lot of things. I had started dancing when I was six-years-old, so I was a professional dancer by the time I was twelve. I appeared in many motion pictures, in musicals, which they made a lot of at that time. I loved it. I had a wonderful time.

FM. When you first saw *Dracula*, what was your initial reaction?

CL. As I remember, it's a movie that holds your attention throughout the whole thing. You break out in sweat, too. It's so scary! You never know what the next scene is going to be. It holds you to your seat.

FM. What are some of your favorites films?

CL. *The Hunchback of Notre Dame* is definitely one of my favorites. *Dracula* does rank among those.

FM. So how do fans get in touch with you when they want to communicate with you?

CL. I get a lot of mail!

FM. And, if they want to get in touch with you, how do they address you?

CL. Dear Carla!





"IF YOU ARE CURIOUS ABOUT EVERYTHING, YOU WILL NEVER BE BORED."

THE LEGACY OF VINCENT PRICE

BY JESSIE LILLEY

One of the most exciting events for horror fans at the Famous Monsters Imagi-Movies Film Festival was the presentation given by Victoria Price. Victoria is the daughter of horror icon Vincent Price, and has in her possession photographs of and stories about Vincent that had hitherto rarely been seen or heard. Ms. Price shared her personal family stories and photos with appreciative fans, from his first performance (at 10 years old) as Robin Hood and James Thurber advising him against the theatre, to his appearance on an English billboard advertising deodorant, and even his breakout role as Prince Albert (starring with Helen Hayes on Broadway) which turned him into a matinee idol.



The story of Price's rise to fame, his teachers, the ladies along the way and the decisions he made are the

HOUSE OF WAX



stuff of Hollywood legend. Victoria's storytelling—obviously learned at her father's knee—is lively and funny and dear. She obviously enjoys talking about her dad and that pleasure flows into the house, entreating her audience to join in the laughter and joy—and they do.

It's not all fun and games of course—Price was gray-listed during the McCarthy era, and he didn't get any work for a year, give or take. He was eventually exonerated and the first film offer he received was in *House of Wax*. A seminal role for him in the horror genre, it changed his career and made him a horror star. Victoria has some wonderful stories about Vincent slipping into theatres and scaring the devil out of audience members.

According to Victoria, Vincent Price loved being a horror star, but he and her mother thought Victoria too young to see any of the films. Her story about seeing him as Captain Hook, accompanied by family photos, is hilarious.

She discusses his love of art, theatre, laughter, and his general joy of life. Her presentation includes the aforementioned photos and stories as well as clips—some of which she found on YouTube (!)—and others from her father's private collection.

Victoria also discusses the close of Vincent's career and his work with Tim Burton and Johnny Depp. She is decidedly pleased with *Edward Scissorhands* and the work her father was able to contribute to yet another generation's pop culture, but very sorry that Burton has not released one of her favorite films. Write to Tim Burton and ask him to release his Vincent Price documentary! It's out there. Don't you want to see it? I know I do.

But the driving force behind this show is Victoria and her unquestioned affection for her daddy. It's a show that you shouldn't miss, whether you're a Vincent Price fan or not. It's a grand hour and you'll thank yourself for it when it's over. October 25, 1996 saw the demise of Vincent Price, but his daughter declares that since his passing he's been with her every single day. What does she think he'd say about this tribute that she's put together? "Keep it short, keep it funny, and get on with it." My kind of guy.

Victoria's current schedule includes:

- Giving the talk at the Vincentennial in St Louis (at the Missouri History Museum) on May 27; Vincent's 100th birthday
- Giving an abbreviated/art-related version of the talk on June 11 and showing House of Wax in 3D as a fundraiser for the Vincent Price Art Museum.
- Appearing at Rue Morgue's Festival of Fear in Toronto (August 25-28)
- Appearing in Wales at the Abertoir Horror Festival
- Appearing at the American Cinematheque at the Egyptian in Hollywood on October 25 (which people are trying to make "Vincent Price Day".)

FM Publisher Phil Kim, Curtis "Booger" Armstrong, Victoria Price, & Sean Fernald strike a pose in front of the Imago-Movies Marquee



© Lee Christian



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BEST SCI FI – SOLATRIUM
BEST SCARE – ENTER THE DARK
BEST DIRECTION – DERIVA
BEST EFFECTS – AN EVENING WITH MY COMATOSE MOTHER
BEST CINEMATOGRAPHY (SHORT) – THE SLEUTH INCIDENT
BEST CINEMATOGRAPHY (FEATURE) – WANDERLOST
THE FORRY AWARD – A TRAGIC TALE OF FLIES AND MEN
BEST SHORT – AN EVENING WITH MY COMATOSE MOTHER
BEST FEATURE – THE FEED

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GARBO RETURNS BY KRISTOF BATHORY
SKINNED BY CARLOS PEREZ
THE ROMANIAN TOMB BY ERIK VON WODTKE



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